

# THE ILLUSTRATED LONDON NEWS

## WINTER ISSUE





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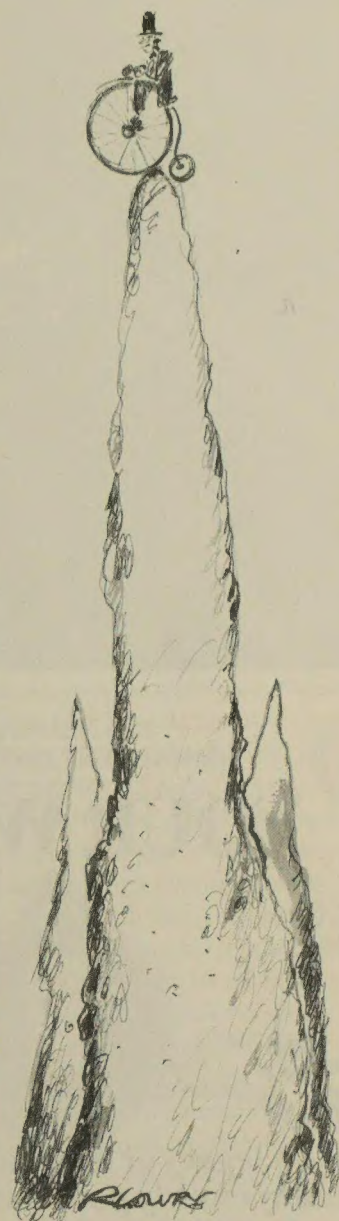
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and the TAYLOR'S was HIS...



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*Art Director* Jeanette Collins

*Production Editor* Margaret Davies

*Sub-editor* Stephen Spark

*Editorial Assistant* Julia Pearcey

*Art Assistant* Naomi DePeza

*Picture researcher* Susan Rowbottom

*Listings contributors* Angela Bird  
Margaret Davies  
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*Archaeology Editor* Ann Birchall

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COVER: *Old Vic in winter* (detail), by Judy Joel, whose paintings are currently featured at the Llewellyn Alexander Gallery, 124-126 The Cut, Waterloo, London SE1.

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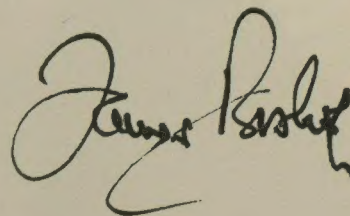
## EDITOR'S LETTER

Back to basics is a phrase that did well enough as a sound-bite from the Conservative party conference, but as a continuing exposition of Government policy it seems already to have passed its sell-by date. Many politicians of all parties have been puzzled by it. Sir Edward Heath has pointed out that nobody wants to be led backwards, and John Smith wonders, if it is now necessary to go back to basics, what the Government has been doing all these years. A weekend with Lady Thatcher's memoirs will answer that and John Major, who coined the phrase, did his best to explain what he meant during the debate on the Queen's Speech. Her Majesty was not asked to repeat the slogan, but the speech heralded 13 bills which were said to reflect the "back to basics" approach, which the Prime Minister described as self-discipline, respect for the law, concern for others and individual responsibility. On an earlier occasion Mr Major had indicated that the policy he had in mind was basically about improving education.

No one in Britain will be disposed to argue about the need for that. A survey of educational skills in England a couple of years ago showed that one fifth of those who had completed their education were unable to do basic arithmetic and some 15 per cent could hardly read. The promised new education bill will be the 15th in as many years, but clearly further improvements in basic education are urgently needed. Some of the fundamentals, such as the establishment of a national curriculum, more parental choice and involvement, regular testing, and published results tables, have already been put in place. Now, as *The Economist* has suggested, Mr Major might establish education clearly at the top of his agenda, settling the old squabbles with teachers and, by dramatically improving state education, create the classless society he spoke about when he first became Prime Minister. That would indeed sort out the basics.

The Prime Minister is not lacking in courage. He has firmly placed the Irish question as his Government's other top priority. In political terms this is intrepid almost to the point of recklessness, for few politicians, once involved, have emerged unscathed from this long-running conflict, which many Irishmen date back to Henry II's invasion of their country after he had been given authority over the island by the English Pope, Adrian IV, in 1155. Now, for the first time in many years, hopes have been raised that there may be a real chance of peace. It has been known for six months or more that Gerry Adams, the leader of Sinn Fein, has been talking about peace with John Hume, leader of the predominantly Catholic Social Democratic and Labour Party. And it is now known also that the British Government has been in contact with the IRA. The Government's position remains the same: that no peace is possible until the IRA renounces violence, and that there can be no unification of Ireland until the majority in Ulster vote in its favour.

After so much bitter experience it will be hard to view any new initiative with anything but scepticism. In the end the problem will not be solved by the Irish and British governments, though John Major and Albert Reynolds, the Irish Prime Minister, are surely right to seize whatever opportunity now exists. But the truth is that peace can be brought about only by the people of Northern Ireland, and here we really are back to basics.

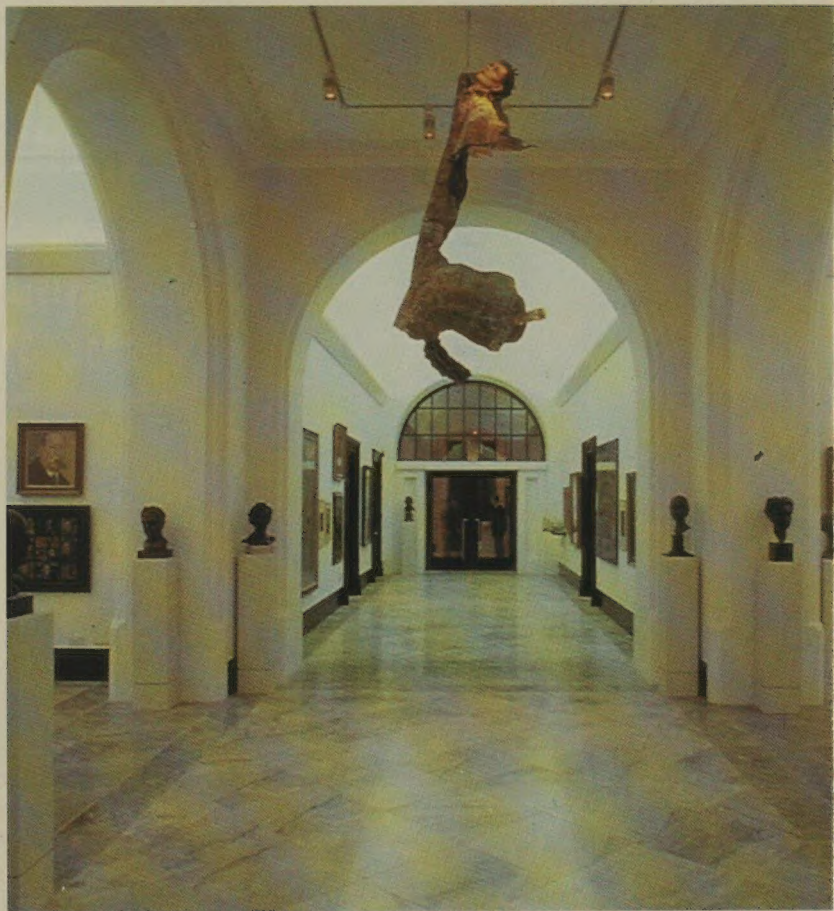


# NELSON'S COLUMN MORE HISTORY, LESS ART



*The retiring director of the National Portrait Gallery and, right, his new 20th-century gallery.*

*Below, ceramic sculpture of Glenda Jackson, MP, by Glenys Baxter*



Dr John Hayes, the quietest and most amiable of our artistic impresarios, retires in January after nearly 20 years as director of the National Portrait Gallery. He will depart in a blaze of glory, leaving behind him new galleries, an education centre, archive, library, print room and conservation studio, which together transform what

has always seemed a rather disorganised assortment of cupboards into a more effective record of the people who have left a mark on British history.

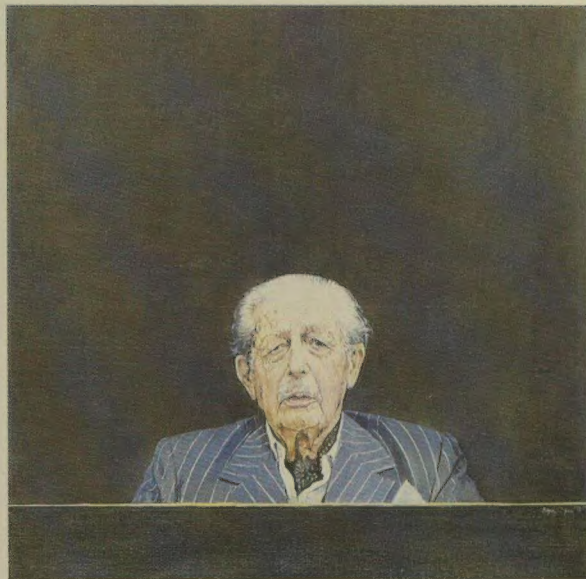
From its beginnings the gallery was short of space. Within 10 years of its opening in 1859 it was moved from Great George Street to South Kensington, its original 57 portraits having grown to nearly 300. In 1885, after a fire, it was moved to the Bethnal Green Museum and finally, in 1896, to its present purpose-built gallery, designed by Ewan Christian. In 1937 a new wing, paid for by Lord Duveen, was built in Orange Street, but even this has not proved enough to house a collection that now comprises more than 9,000 portraits and some 150,000 photographs.

The latest development, which increases the display space by a third, is the result of an appeal for £12 million launched in 1989 by the then Prime Minister, Mrs Thatcher. The government provided an incentive grant of £2 million, which was matched by the Drue Heinz Foundation to fund the archive and library, and more than 700 other donations had been received by the time the funding was completed earlier this year.

The major visible change is the

creation of new galleries in space formerly used for offices and for picture storage. They run the length of the ground floor of the main building, which now has a second public entrance in Orange Street. The galleries are cool and well-ordered, and house the collection of later 20th-century portraits. Inevitably, since they are our contemporaries, the choice of subjects will spark controversy. So too may the quality of some of the portraits, though the gallery will not worry particularly about that. One of its former directors, David Piper, said the gallery was more to do with history than with art, having some stunning pictures (such as the Holbein cartoon of Henry VIII) as well as some absolutely appalling ones (among which might be included the watercolour—described by Piper as a daub—of Jane Austen by her sister Cassandra, though it is one of the gallery's treasures).

The contrast between some of the gallery's great historical portraits (which include Van Dyck, Reynolds and Gainsborough as well as Holbein) and some of the latest additions is equally marked. The dominating image in the new galleries is not on the wall but hangs uneasily from the



ceiling, a sculpture of Lynn Seymour made by Andrew Logan of copper and other material which will sadly provide little clue for future generations of the grace and excitement this ballerina aroused in ours. And in the new Porter Gallery, where other recent acquisitions are on display, there is a painting of Joan Sutherland by Ulisse Sartini which will make opera-lovers wince, though Brian Sewell in the *Evening Standard* has unkindly suggested that its oleaginosity catches perfectly the "characteristics of all her inflated stage performances".

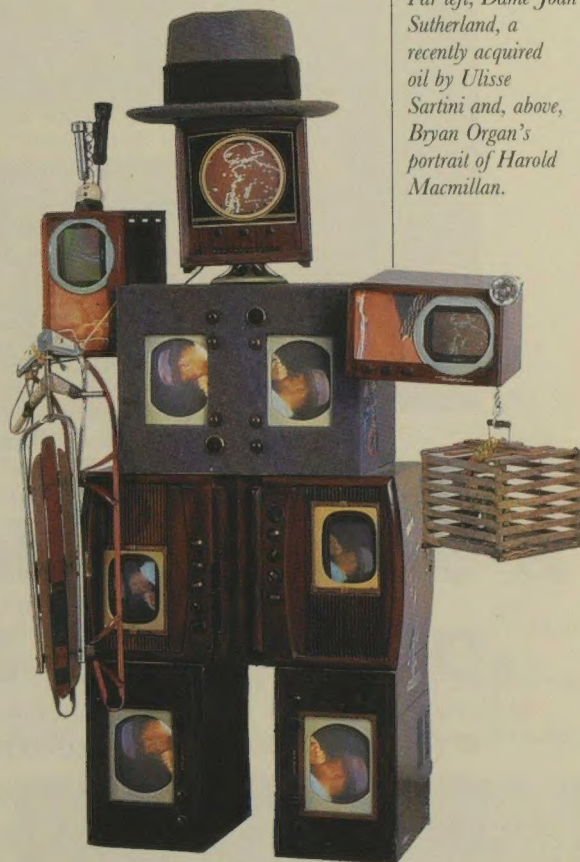
Clearly the National Portrait Gallery cannot in artistic terms do better for any age than the material that is being produced at the time, and the lesson must be that the later 20th century has not been a great period for portraiture. But that will not lessen our enjoyment. Most of us go to the gallery not for art's sake but to remind ourselves of the eminent people who made Britain what it is and, so far as the 20th-century gallery is concerned, to see who has made it to this current hall of fame.

One of John Hayes's successful innovations has been to introduce photographs alongside the portraits. In the 20th-century gallery photographs are

roughly equal in proportion to paintings, drawings and sculptures, and they complement each other most effectively. In addition there is a new photographic gallery, the first time the gallery has set aside permanent space for the display of photographs, and these too provide a valuable check on the interpretations of the artist.

For many of us the most worrying feature currently in the gallery is likely to be *The Portrait Now*, which occupies the new temporary exhibition space and which includes many works bearing little relation to their subject. The gallery suggests that in an age when "the documentary function of portraiture has been rendered almost obsolete by photography, film, video and the computer", the exhibition is intended "to stimulate debate about portraiture today". In an earlier age it would probably have stimulated people to throw things. Today it may simply prompt us to question why portraitists should apparently be encouraged to eschew likeness in favour of work that seems designed to attract Turner Prize judges.

The retiring director may reflect that one positive advantage of this particular temporary exhibition is that we return with relief to his main

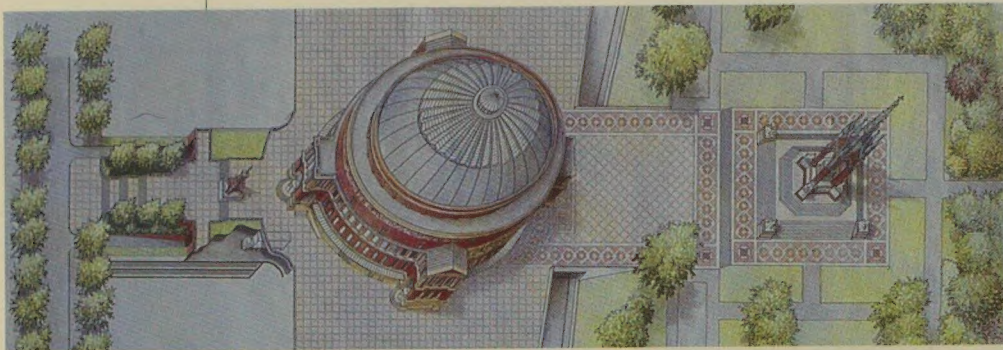


Far left, Dame Joan Sutherland, a recently acquired oil by Ulisse Sartini and, above, Bryan Organ's portrait of Harold Macmillan.

galleries, to the splendid exhibition of work by the American realist painter Thomas Eakins in the other temporary exhibition gallery upstairs, and to the finely refurbished archive and library building (now connected with the galleries by a passage under the road). These, rather than any fear of what kind of portraiture might be inflicted on us in the future, will be the proper measure of John Hayes's success.

Above, Nam June Paik's video sculpture, *Beuys*, on show in a current exhibition, *The Portrait Now*.

# NELSON'S COLUMN CHANGING ALBERT'S HALL



*The new-look Albert Hall will be a more efficient place of entertainment in a grander setting.*

In 1865, four years after Prince Albert's death, a committee whose members included six dukes, two marquesses, seven earls, two viscounts and three bishops chaired by the Prince of Wales agreed to "the erection of a Great Central Hall, the want of which for various purposes connected with Science and Art has been long felt". They planned to build a vast palace of varieties at South Kensington to inspire all sections of the Victorian community as creators and consumers, "the finest in Europe for hearing, seeing and convenience". The ambition was never truly fulfilled.

Instead we got the Albert Hall, or more properly the "Hall of Arts and Sciences", which Queen Victoria had prefaced with "Royal Albert" when she laid the foundation stone in 1867. It is large and all-embracing, but extremely confusing to those who are not familiar with it. It also has appalling sight-lines, and at the formal opening in March, 1871, its acoustical failing was first apparent when the Bishop of London's final "amen" reverberated around the building for seven seconds. Many years later the conductor Sir Thomas Beecham said the hall could be used for 100 different things, but music was not one of them. To kill the echo 135 glass-fibre diffuser discs were hung from the ceiling in 1969.

*An 1871 view shows the conservatory that was originally a link between the hall and the gardens.*



was also a high temple of snobbery. Holders of the cheapest arena tickets had to enter, as they still do, from a sub-basement level through dark passages—"vomitories"—like Christians on their way to an appointment with martyrdom.

All this promises to change in the scheme recently announced by Patrick Deuchar, the Albert Hall's chief executive. At least £25 million is to be spent on transforming the place into what he calls "the nation's village hall". Half the cost will come from the hall's profits. Despite the fundamental nature of the refurbishment the hall will close for only three weeks.

Additionally, if the Government can be persuaded to provide the funding, another £12 million would make the Albert Memorial near-by into a contiguous part of a rehabilitated South Kensington estate, as envisaged by Prince Albert, who sanctioned the use of profits from the Great Exhibition of 1851 to buy 87 acres and create on them an estate devoted to cultural and scientific research. At its heart were to be the vast Royal Horticultural Gardens.

The infuriating thing about a visit to the Albert Hall has always been the scarcity of lavatories, restaurants and bars, but its design, by officers of the Royal Engineers, was not to blame. The hall was originally an adjunct to the gardens, joined by a huge conservatory, a miniature Crystal Palace, at the south end, which contained all the necessary services. The great steps which lead up the south side of the hall from Prince Consort Road were contained within the glass building.

When the Royal Horticultural Society decamped to Surrey in 1888 the conservatory went too, leaving the hall stranded beyond Prince Consort Road which was built, to the south of the steps, to link Exhibition Road with Queen's Gate. In due course the garden was filled with institutions, including the Royal College of Music, the Imperial College of Science and the Science Museum. But the steps, with

the statue of Albert at the top, were sold to a private company and their acquisition by the hall is the key to the new scheme, devised with the Building Design Partnership.

The steps will be the start of a new grand entrance, 180° from the existing front door. Beneath them will be a road enabling lorries to enter a basement service yard under the arena, instead of delivering scenery and equipment on the roadway outside which then have to be manhandled through the auditorium doorways. Above the lorry entrance, at ground level, the road that now surrounds the hall is to be paved to create a pedestrian precinct, with access only for the Royal College of Art on the west side and Albert Hall Mansions on the east. To the north, Deuchar's plan suggests continuing the decorative paving across Kensington Gore to the Albert Memorial in Kensington Gardens—giving the memorial for the first time a role as a focal point for the South Kensington estate. An underpass would be cut for traffic, and Prince Consort Road might also be narrowed to create a large piazza.

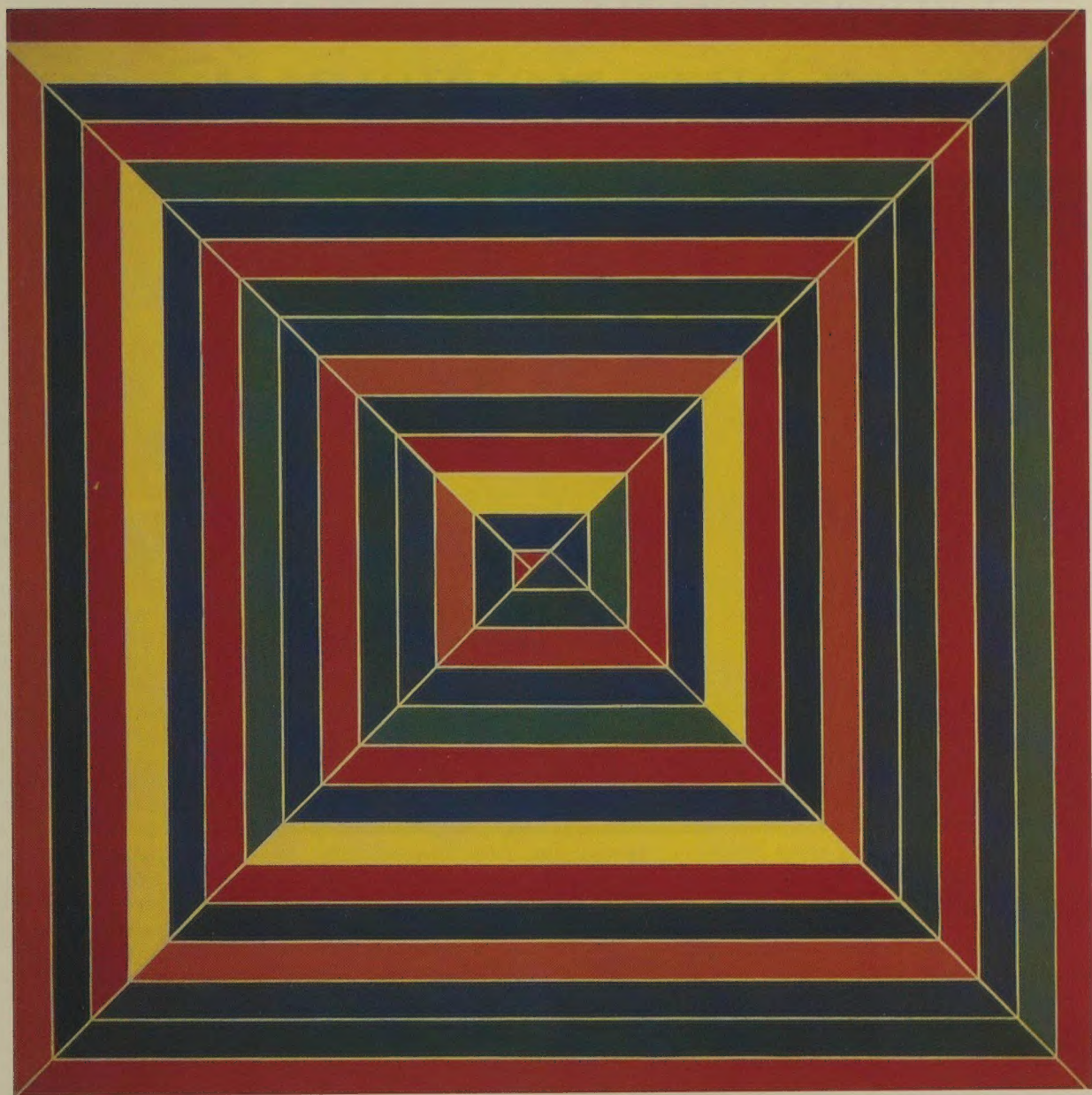
This is more than whimsy, for it is approved by Sir Norman Foster, the architect who is designing a scheme to restore the rest of the area in accordance with the Prince's vision.

Entry to the Albert Hall arena will be from ground level, with the subterranean area used for new dressing-rooms and staff accommodation. Foyer cafés are to be opened and the ground floor of the hall will be open all day for refreshments and various activities; restaurants will be built on the upper levels, and there will be lifts and bars, one of them *à la fresco*. The south porch is to become a grand entrance reminiscent of that of the Paris Opéra, with a majestic new staircase and a restaurant to seat 250.

Queen Victoria's retiring-room—now Deuchar's office—is to become a room for private functions, as will the Prince of Wales's rest-room. The balcony, considered only one step above the arena in Victorian social reckoning, is to be promoted to the level of dress circle and refurbished.

"The hall has been treated like a monument, not given enough impetus to show us its potential," Deuchar said. "Too many things were considered impossible to do. We have found out that they were not impossible, just difficult. This is a people's palace, and we have a duty not only to return the Albert Hall to its regal grandeur, but also to bring it to life."

SIMON TAIT



*Hyena Stomp* (1962) by Frank Stella.

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# NELSON'S COLUMN

## CULTURE FOR EVERYMAN



*Ann Veronica is one of 14 classic titles published this month by Everyman Paperbacks together with works by Locke, Kant, Rousseau and others.*

A brief reference in our Christmas Number Book Choice feature revealed an exciting new development in the world of paperback publishing. The book referred to was a novel by James Fenimore Cooper, *The Pioneers*, which was first published more than a century and a half ago, but the significance was not so much the book itself but the manner of its reappearance in print. Modestly priced at £5.99, it is one of a vast

army of classics now being published in Everyman paperback and which, as we noted, promises to do for a new generation what the original Everyman series did for the literary enjoyment and education of their grandparents.

The original Everyman's Library dates from 1906, when Joseph Dent decided to produce cheap editions of the best books ever written, thus both responding to the growth of literacy and widening the market for classic and minor classic literature. He

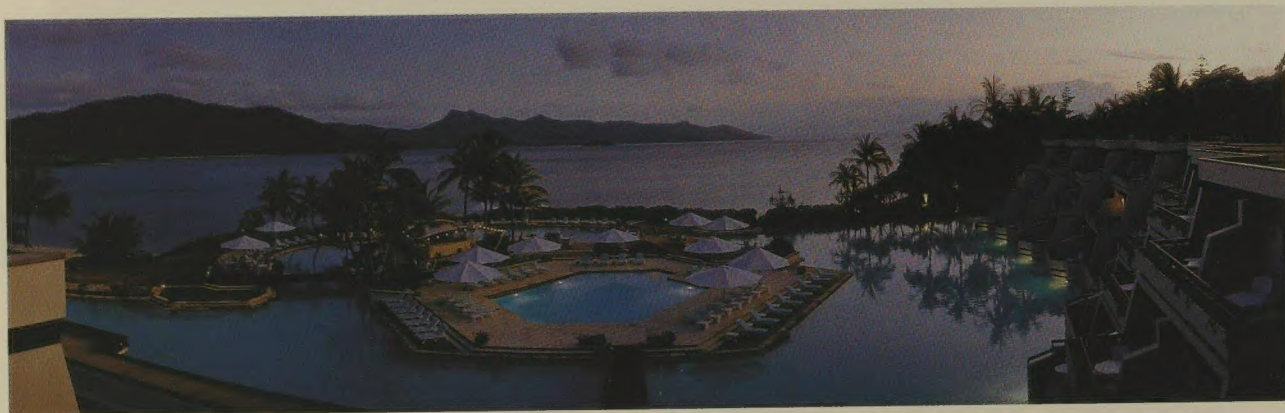
started with Boswell's *The Life of Samuel Johnson, LL.D.*, and 49 other titles, and had published 500 volumes within four years. By the outbreak of the Second World War, when volume 959 was issued, total sales had exceeded 30 million. The war slowed everything down, and the 1,000th volume, Aristotle's *Metaphysics*, was not published until 1956, when Everyman celebrated its golden jubilee and sales had reached more than 40 million.

Paperback editions began to be published four years later, but last year the paperback operation was acquired by the Orion publishing group, and it is under their auspices that the relaunch of Everyman Paperbacks has been devised. Sixteen titles were published in June and others are now tumbling off the presses at the ambitious rate of 120 a year, so that there should be more than 1,000 in print by the end of this century.

The list is eclectic and faithful to Dent's original concept. Bacon's and Emerson's *Essays* stand alongside Coleridge's *Biographia* and Lincoln's *Speeches and Letters*, Defoe's *Moll Flanders* with Jane Austen's *Emma*, G. K. Chesterton with D. H. Lawrence, Donne with Tennyson, Whitman and Dylan Thomas, Hobbes with Mill,

Machiavelli and Spinoza. Each volume will include a chronology of the author's life and times, notes on the text and an introduction. There is also a selection of criticism. The aim is clearly to meet the needs of the national curriculum as well as the demands of the general reader.

One of the great readers of this century, Sir William Haley, who consumed books (and remembered their contents) at a minimum rate of three a week, once described how he was given, as a wedding present by his wife, 100 volumes of the Everyman Library. They spent many happy hours trawling through the catalogue, revising and re-revising their list, and "for ever after blessed the name of Joseph Dent". Later, as a newspaperman, Haley regretted that Dent's work had not been properly recorded by the Press because he had died during the General Strike of 1926. Later still, when editor of *The Times*, Haley wrote a leader mourning that so many great works had been put out of print by the "cultural devastation" of the Second World War. If readers could put aside their books for a moment they might go out and dance in the streets at this further sign of our cultural redevelopment.



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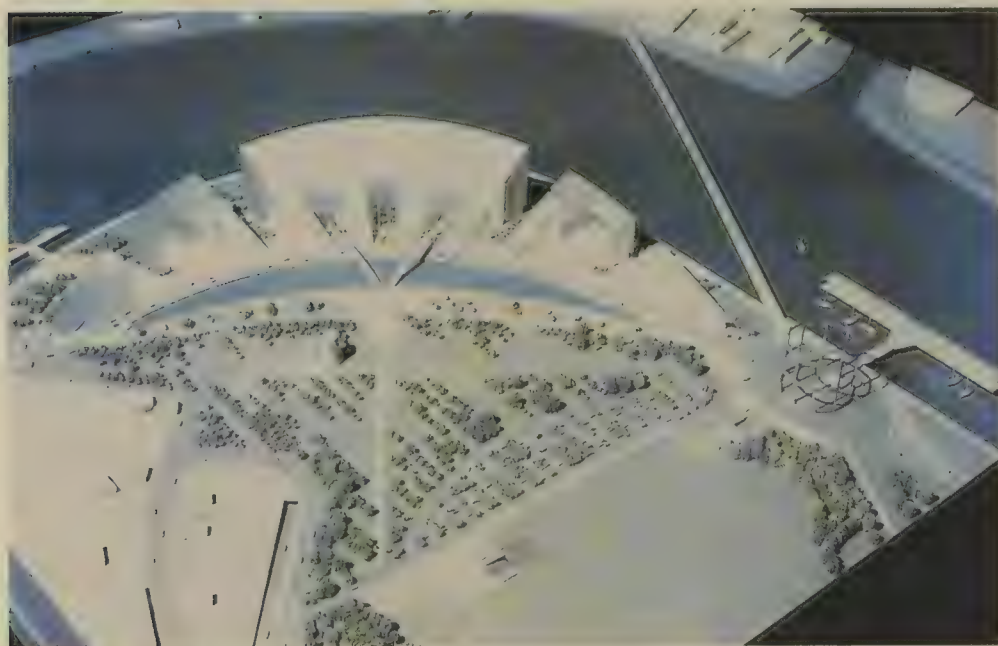
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# NELSON'S COLUMN

## OPTIONS FOR THE CAPITAL



*Design for the Greenwich peninsula by Sir Norman Foster to provide a business area around the proposed Jubilee Line Underground station, reproduced in World Cities: London*

London as it was, is, might have been, and probably will be are the themes of a weighty new book which has the appearance and format of a tome designed for the coffee-table, but which packs a punch associated more with the coffee liqueur Tia Maria. Called simply *World Cities: London*, and edited by Kenneth Powell, the book takes as its main concern the remarkable building boom that transformed the face of London during the 1980s. The Big Bang inspired Broadgate, Canary Wharf, Ludgate and other gigantic complexes in which office space was the prime requirement, as well as many other projects—including King's Cross, Paternoster Square, the Royal Opera House, the South Bank and Spitalfields—which hoped to pay for redevelopment by incorporating what was assumed to be lucrative offices in their schemes, but which stalled when the demand for space dried up.

The early chapters portray and comment on the social and planning (and sometimes lack of planning) history of the capital in a series of essays, the first of which, by Andrew Saint, begins with Enoch Powell's famous question, "Does London exist?" At the time London had just lost its government, abolished because of both its extravagance and its increasing inanity. The Greater London Council has not been seriously missed, but some form of central administration capable of taking strategic planning decisions certainly is.

Robert Cowan, in an essay called "London Voices", looks at the current difficulties in creating an effective

body for the capital. A couple of years ago, he recalls, the London School of Economics published a report, commissioned by the Joseph Rowntree Foundation, which pointed out that no system of London government had yet been capable of providing a robust and long-lasting solution to the problem of running such a conglomerate. "It is possible that such a thing does not exist", the report concluded with some desperation, suggesting that the creation of some form of London-wide government, followed by its abolition and later re-creation, was a cycle likely to be repeated, apparently indefinitely.

Nonetheless, solutions have been sought. "Every conceivable option was put forward," Cowan notes. "A Minister for London, an elected mayor, a new London-wide authority, a central London development agency, a new central London authority, a commission of the great and good, an enhanced role for the City of London, or a combination of more than one of these. Each was vigorously rubbished by its opponents."

In the event the Government came up with an idea no one had yet thought of—setting up an organisation which it appointed but did not fund. This was, in Cowan's words, the "brilliant political fudge" of amalgamating London Forum (the body set up by the Government in 1992 to promote the capital) and London First (the organisation set up by London businessmen to defend the capital's position in world markets). Sir Allen Sheppard was made chairman of both.

Fortunately London, however we

define it, is big enough and old enough to survive the many changes in planning procedures that will undoubtedly come its way, just as it can overcome disastrous architecture and the loss of some of its finest buildings. Cedric Price, in his essay on "The Generosity of Change", notes that London uses its architecture hard, being quick both to re-use it and to discard it with healthy arrogance. He believes this pragmatic regard for the past, "combined with an increasing capacity to make big mistakes", to be the sign of a healthy city: "One can regret the loss of the Oxford Street Pantheon, Regent's Park Diorama, Vauxhall and Cremorne Gardens, the Victoria Street Aquarium as socially delightful venues, but in a healthy city change in the citizen's appetite counts for more than the maintenance of out-moded containers."

Price believes that through its size and its capacity to change London can provide the ideal city for the 21st century. But he cautions that if it does not respond to the demand for change with an infrastructure—both physical and political—it will follow the same path as ancient Rome.

On balance this architectural survey of London is likely to leave the reader cautiously optimistic. The section on the capital as it might have been provides cause for regret at some lost opportunities, as well as relief at what we have been spared and hope that some lessons have been learnt. Certainly London in the 90s has lost much of the over-optimism that energised the 80s. The preoccupation with spending cuts has dampened activity in the public sector, and bodies like the London Planning Advisory Committee have been calling for a limit to be imposed on further office development. As a result, as Kenneth Powell notes, there is not much sign of green shoots in the workload of London architects.

For a fortunate few the gloom has been relieved by design work on two major transport projects. One is the Jubilee Line extension, the other the Cross-Rail project linking Paddington and Liverpool Street stations. Both are considered vital for the future development of London, and most Londoners would now agree that of all the capital's problems transport is the most urgently in need of attention.

□ *World Cities: London*, edited by Kenneth Powell, the first in a series to include volumes on Los Angeles, Berlin, Tokyo, New York and Barcelona, is published by Academy Editions, price £69.95.

— ALFRED DUNHILL —



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# NELSON'S COLUMN

## ACCESSIBLE TRANSPORT

*At the newly-restored Transport Museum many of the exhibits have benefited from a rejuvenating facelift.*



Londoners may curse their transport system from time to time, but where would they be without it? Love it or hate it, its history is undeniably fascinating, from the first horse-drawn cabs to the latest shuttle bus. The entire story can now be seen and "experienced" at the newly-restored London Transport Museum in Covent Garden.

First opened 12 years ago in the former flower market, the museum was in need of renovation because of the building's inadequate

structure: the roof leaked, temperature and light could not be controlled and some exhibits were beginning to suffer. It was decided to close the museum for nine months last March and improve and enlarge it at a cost of £4 million.

Now the emphasis is on accessibility. Following in the footsteps of, among others, the Science, Natural History and Imperial War museums, the London Transport Museum has rejected the image of fusty, dim rooms filled with look-but-don't-touch exhibits, closely watched by intimidating curators. Instead it has become a hands-on experience involving sight, sound and smell, computer technology, simulators, actors and, by popular demand, a café, where energy can be restored and weary feet rested. Gone is the static, round-the-wall exhibition with densely-typed notices. Now you can choose how much information you want to absorb - three different levels suit varying ages and interests, with some of the information translated into different languages.

The structural changes to the listed building were carried out in accordance with English Heritage's directives. To create extra space without exceeding the museum's boundaries, two steel and glass mezzanine levels were constructed. Linked by glass walkways, they have allowed some of the larger exhibits to be raised to new heights, have created room for two new galleries and have given visitors a clear, overall view of the bustling activity below. Ramps and lifts give easy access for wheelchairs and buggies.

Temporary exhibitions will be housed in the new galleries. One is named after Frank Pick, the innovative head of the Underground in the inter-war years, who initiated its ingenious poster campaign advertising

London's attractions. The first exhibition, *By Underground to Kew*, shows posters of the botanical gardens issued between 1908 and 1991. When these have moved on, an exhibition of sports posters will take their place.

The Ashfield Gallery is named after London Transport's first chairman, and the opening exhibition will be *Laughter Lines*, a collection of cartoons which, over the years, have exulted or poked fun at London Transport. These include David Langdon's *Billy Brown of London Town* series, commissioned by London Transport at the start of the Second World War.

There is also a map room containing, among other documents, the original, highly-stylised Underground map designed by the draughtsman Harry C. Beck in the 1930s and still going strong today.

Without being too steadfastly chronological, the museum's new layout traces the history of London transport, starting with the problem of dung, which reached its peak at the end of the last century. Horse-drawn transport was surprisingly expensive for operators, and manure clogged up the streets. The alternative was found in motorised vehicles, electric trams and the world's first underground system. A cross-section of tunnel with models and live "workers" illustrates how it was dug.

One of the museum's prize exhibits is an 1882 horse tram, discovered in a Kent apple orchard in the 1970s. It has been renovated with meticulous attention to detail during the museum's closure.

Another exhibit, demonstrating the design evolution of the bus, is an 1870s knifeboard-type horse bus with "decency boards"—panels alongside the upstairs seats that prevented women's ankles from being stared at by pedestrians.

As visitors often have a strong desire to clamber on the exhibits, two simulators have been installed, the idea being that people can climb into the driver's seat and test their skills. One is a sawn-off, modern red minibus sticking out of the wall, the other is a tube train. Other items are brought to life with the help of actors dressed as dung sweepers or bus conductors, while smells of hot oil and stables, and noises of steam hissing, points clunking and hooves clattering complete the experience.

□ London Transport Museum, Covent Garden, WC2, tel: 071-836 8557. Open daily, 10am-6pm.

JULIA PEAREY



*The museum's busy shop boasts fun merchandise, above, while the new Frank Pick Gallery will display Underground posters, right.*

# NELSON'S COLUMN

## A LEAFIER LONDON

Few people think of London in terms of trees. They are just a natural part of the cityscape. They grace our parks, line the streets and add pleasure to our gardens. Until the hurricane of October, 1987, no one had ever counted London's trees or bothered to ask whether any particular species predominated.

The City thought it had around 1,500, and the other 32 boroughs came up with a combined total of about two million. The guesstimates were wildly inaccurate. The City has 2,159, and the number of individual trees in Greater London is more than six million. This does not include trees in 65,000 woodlands or copses.

These facts emerged at a conference at Guildhall in October when the Countryside Commission presented London's local authorities with the results of a survey and outlined a plan to increase the tree population. To co-ordinate the scheme the commission recommended the setting up of a body called the London Tree Forum.

Government and the councils have welcomed the initiative. "London has always enjoyed something of a reputation as a green and tree-lined city . . . but we must not be complacent about our inheritance," Baroness Denton, Parliamentary Under Secretary at the Department of the Environment, told the conference. "We have a responsibility to pass it on in good care." She announced that her department will chair the first meeting of the London Tree Forum in the new year.

All this interest dates back to the 1987 hurricane, when millions of trees were blown down (Bromley, London's largest borough, lost 75,000). The Government asked the Countryside Commission to restore the landscapes in London and south-east England. A programme with the militant title Task Force Trees was established. It led to the planting of some two million trees, and in the spring of 1992 to a formidable survey to determine the number of trees in existence and their condition.

Among questions people had not considered up to 1987 was the ownership of the trees. In public parks, streets and highways they are the responsibility of local authorities and bodies such as British Rail, but most more than 70 per cent -are in the gardens of the seven million residents in Greater London.

A surprising discovery was the variety of trees: 240 species in 82 different genera. Far from being the most popular, the London planes, large limes and majestic oaks, found mostly in



*A touch of the countryside comes into Berkeley Square thanks to the greenery and freshness of trees which were planted long ago.*

inner boroughs, have been supplanted by huge numbers of cherry and false cypress, including the *Cupressocypris leylandii*. These small, shorter-living species in suburban streets and gardens now account for more than a third of all trees.

In the six years since the Task Force Trees programme began London's boroughs have achieved a remarkable replanting record and they have encouraged residents to do the same. Bromley has replanted 85,000 trees, and has a continuing Plant a Tree scheme and educational projects. Children learn about the environmental advantage of woodlands, and they have grown and planted oaks from acorns they collected from storm-damaged trees. In neighbouring Bexley up to 20 trees are offered free to anyone owning land.

Across the river in Newham 47 schools and 51 community groups have been involved in planting 2,000 trees in the last four years. On wasteland in Barking and Dagenham more than 20,000 oak, alder, hazel, willow and ash trees are being planted with funding from the Derelict Land Grant, and Tower Hamlets Borough Council has spent £63,000 on planting trees in the streets and on council-owned property.

The Task Force Trees programme comes to an end next March, and in launching the London Tree Forum the Countryside Commission aims to build on its achievements and to make the London of the future a leafy capital.

In collaboration with the London Tree Officers Association, the forum

aims to guide and co-ordinate the local authorities' planting policies. Councils, developers and landscape architects will be urged to create space for large broad-leaved trees and asked to plant limes and oaks along the main trunk roads radiating from London. In inner boroughs, where pollution is causing damage to trees planted by the Victorians, now is the time to think about replacements, rather than wait for 50 years when it will be too late. The commission also suggests that the councils could advise householders on what to plant and where, and how to care for particular trees. It would also like to see a register compiled of outstanding trees—individual trees of special beauty, of great height or historic interest.

DENISE SILVESTER-CARR



*Even a young tree as small as this can add a softness to the narrow streets of a typical London suburb.*

# NELSON'S COLUMN

## ISLINGTON INSIGHT



Mary Cosh, the Islington local historian and conservationist, gestures to the neo-Georgian temple inside Gibson Square designed so as to camouflage an underground ventilator shaft, an outcome of a 1960s victory by the residents against London Transport.

Islington? A grimy place of seedy streets vaguely behind King's Cross station. So thought Mary Cosh, Oxford graduate brought up in Bristol and at that time—the mid 1950s—living at Notting Hill Gate. The revelation that there was more to Islington came through a distinctly strange encounter. She was modelling for artists and art students at the Royal College of Art, and she received a telephone call from someone called Grant.

One November night she went through dark streets to the back gate of a house, then was shown upstairs into a faded but spacious drawing room. "My name is Duncan Grant; this is Mrs Bell," said the artist as if no one would have heard of them. Vanessa, no less. And outside, not Bloomsbury, but the gas-lit Georgian façades of Canonbury Square. This was her first inkling that north and east of Lewis Cubitt's great terminus was an area of London rich in Georgian and Victorian domestic architecture.

Islington, she decided, was more attractive and more affordable than Notting Hill Gate, where property prices were then what Islington afterwards became. In 1959 she found she could just afford to buy a late Georgian house in Barnsbury, and has been there ever since. She became involved with local conservation battles, and in lecturing on local history; that led to the founding of a local history society, and to her writing on the subject—initially in the form of

guided walks run off on a duplicator. More recently she has written well-researched and attractively printed accounts of the architectural history of her adopted parish, including two volumes of *The Squares of Islington* (Vol 1: Finsbury & Clerkenwell, £5.50, Vol 2: Islington Parish, £7.50).

Mary Cosh's life and times in London N1 are a graphic example of how local history and present-day environmental battles intertwine. Concern about the way in which 1950s and 1960s redevelopment was tearing holes in the down-at-heel but still attractive pattern of 18th- and 19th-century terraces and squares led to the founding of the Islington Society, of which she became secretary and is now vice-chairman. Lecturing on local history made her more aware of what was being destroyed, but also how little had been written about it.

Going back to basic sources such as rate-books, she has unravelled hitherto unexplained enigmas of Islington townscape and topography; but also told a tale which strengthens local people's understanding and appreciation of what they have, and their determination to conserve it.

In the early days the battles were often against councillors and council officials who saw 19th-century terraces only as slums to be cleared. Two of the squares in her latest volume mark the point at which 1960s comprehensive redevelopment centring on public space loosely called a square

(Packington) was halted and half an 1850s square (Union) was preserved. More recently the council has been more conservationist; the villains have been commercial developers.

One bizarre but worthwhile 1960s victory was over London Transport. The Victoria Line, which the amenity societies generally supported, necessitated a ventilator shaft in Gibson Square, originally envisaged by the engineers as a "good honest structure" 50 feet high and in bare concrete. LT's misconception, says Cosh, was "that they could get away with anything in Islington. They were taken aback by this group of very well-informed and articulate people."

A deputation which included the architect Sir Basil Spence, who lived in Canonbury, lobbied ministers and brought persistent pressure to bear on LT, arguing that it need not be like that. And in the end the structure's height was reduced to barely 20 feet. Additionally the neo-Georgian architect Raymond Erith was commissioned to camouflage it as a garden building in the style of a classical temple—a plausible illusion, if you do not turn the corner and discover an incongruous London Underground door in the west wall.

Thanks to her researches, Mary Cosh is—unlike some Islington residents—not starry-eyed about a golden age that never was. The Islington of the 1820s was, she says, "almost certainly shabby genteel. It was a rather pretentious, typically suburban society. London at that time was expanding rapidly, and everybody regretted it. You had old gentlemen writing about what it was like in the 1790s, regretting the beautiful fields that had gone with the march of bricks and mortar." Even in Charles Lamb's day you could walk out from his house by Colebrook Row across the fields. But things were changing for the worse: brickworks and building sites; fogs and foul air from all those chimneys; and sensational goings on, which short stories published in *Ainsworth's Magazine* and Charles Dickens's *All the Year Round* often located at Islington building sites.

Islington today, Mary Cosh believes, is in most respects a much better place than in either the 1820s or the 1950s. "It looks a lot smarter than it ever did before; has some decent shops and some very good restaurants. But I wouldn't say transport is better. Improving public transport is the last thing they think about, when it should be the first."

TONY ALDOUS

# Royal Viking Cruise Offer

*A chance to win a pair of tickets for a unique luxury transatlantic cruise to Normandy for the D-Day anniversary.*



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A cruise through French Canada and across the Atlantic in time to be off the Normandy beaches for the 50th anniversary of D-Day in 1994 is offered by Royal Viking Line. The company is also giving *ILN* readers a chance of winning two free passages on what promises to be a most memorable voyage.

The cruise begins in London on May 24 with a flight to Montreal, where passengers will stay overnight in Le Quatre Saisons before embarking on the luxury *Royal Viking Sun*, one of the largest and most spacious cruise ships afloat. After sailing down the St Lawrence river to the city of Quebec the ship will continue to St John's, Newfoundland, before setting off across the Atlantic to Waterford, in Ireland, where she will dock early on June 4.

After a day in the town, the ship will make an overnight Channel crossing and arrive the next day at Cherbourg, where she will stay for 24 hours to enable passengers to visit the Normandy landing beaches. On the evening of June 6, the actual anniversary of D-Day, the *Royal Viking Sun* will cruise along the Normandy coast and up the Thames to Greenwich, where she will be moored for two

days before crossing again to France and sailing up the river Seine, where the voyage will end, on June 10, at Rouen. After a last night on board passengers will be transferred to Paris for the return flight to London.

As an alternative ending to the voyage, passengers will be offered an option of staying for the night of June 11 at the elegant Hôtel Ambassador, in Paris, and returning to London on board the legendary Orient-Express train. This exciting option will be included for the winner of the D-Day competition, which will go to the first all-correct entry to be drawn on January 31, 1994.

**To enter the competition** answer the questions published below and return the completed coupon to the address below. You will be sent a Royal Viking Line 1994 brochure in acknowledgement. The winner of the two free passages on the cruise will be notified early in February. *ILN* readers may also apply for special low rates on the cruise by telephoning Fairways & Swinford on 071-261 1744.

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Answer the following questions by writing (a), (b) or (c) in the box provided.

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(a) Southwold (b) Slapton Sands (c) Littlehampton
2. The beaches attacked by the US First Army were named after places or states in America. Which of these was a landing zone on D-Day?  
(a) Utah (b) Wyoming (c) Nebraska
3. Bad weather delayed the invasion. By how many days?  
(a) 3 (b) 7 (c) 1
4. What was the name of the bridge the 6th Airborne Division had to capture intact?  
(a) Formigny (b) Pegasus (c) Reville
5. Who instructed Churchill not to go on board HMS *Belfast* to watch the invasion from the Channel?  
(a) The Cabinet (b) Mrs Churchill (c) King George VI
6. Who commanded the British 1st Airborne Division at Arnhem?  
(a) Lt-General Browning (b) Major-General Urquhart (c) Major-General Hobart

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# LOOKS OF THE MOMENT

Jane Mulvagh assesses some of fashion's current favourite faces.



MONSIEUR

**M**ore than any fashion accessory the face conveys the look of the moment. And that look cannot be superficially painted on; it is cast much deeper. You either have it, or you don't. Kate Moss and Amber Valletta do. Cindy Crawford, Linda Evangelista and Yasmin Le Bon have it no longer and have been kicked upstairs into fashion's boardroom, rendered celebrities rather than models.

The face assumed supremacy over

fashion in the early 1970s, when it more succinctly communicated The Look than did clothes. We remember Penelope Tree's face, not her body or what she wore, because her moony feyness evoked the times. It was her attitude that defined that anti-fashion trend.

A face—the face—is truly a model's fortune. Kate Moss, the latest super-model, is certainly no more beautiful than her rivals, but she has the look of the moment: waifish, bedraggled and unworldly. Personifying a slatternly slip

## KATIE O'BRIEN

*Twenty-year-old Dubliner Katie O'Brien has a degree in Italian and sociology and was introduced onto the international modelling scene by her fellow-countryman and British Designer of the Year John Rocha. She has modelled for The Face and Company, and her winsome, bare-faced looks were selected for Laura Ashley's recent advertising campaign. She puts her current success down to "Freckles! They're really trendy at the moment because they're seen as natural."*



KARL GARNER/VOU MAGAZINE

## BJÖRK GUÐMUNDSDÓTTIR

During times of fashion transition some kooky or extreme looks often emerge to invite us to question the norm and to change radically the beauty landscape. Such was the role of grunge and such is the appeal of Björk, left, an Icelandic singer, whose album *Debut* has been popular. This 28-year-old pixie embodies a defiance of the sleek, rich glamour that typified the 1980s. Brought up by hippy parents in a purple-painted flat, she has the counter-culture in her blood and her looks proclaim this. Her piccaninny hair and heart-shaped, clown-like face, with tip-tilted nose and eager eyes, all exude a confidence in the natural and the unpainted. Her fleshy and earthy figure projects a womanliness that contrasts markedly with the rail-thin look of models like Kate Moss.



KATZ

## TYRA BANKS

When she was 17 years old Tyra Banks postponed her degree course in film production and moved from Los Angeles to Paris. Within a fortnight she became a cover girl and was booked for 25 catwalk shows, including Yves Saint Laurent and Chanel. Still only 19, she has appeared on covers of *Harper's Bazaar*, *Elle*, *Vogue* and *Cosmopolitan* and has modelled in fashionable music videos, such as George Michael's *Too Funky*.

## TILDA SWINTON

Conformity is eschewed by English actress Tilda Swinton, right, perhaps a reaction to her roots as the daughter of a major-general. She graduated from Cambridge, then joined the Royal Shakespeare Company, but decided to establish her career through fringe theatre and independent films. She went to the Royal Court in London. Starring in *Man to Man*, by Manfred Karge, she took up the theme of cross-dressing to convey dual genders that was to become her signature. Subsequently she played the transsexual title role in the film *Orlando* and has worked a lot with film-maker Derek Jarman. There is a direct defiance about Swinton's unembellished beauty which attracts an intellectual, rather than commercial, mainstream following.

of a girl, she is in perfect contrast to her predecessors, those *mondaine*, tinsel-sharp mannequins whose flinty glamour is over-exposed and hence dated.

Fashion also demands an appearance to mirror the desirable behaviour of the times. During the boom years of the 1980s woman could be seen as thrusting and successful in a competitive marketplace; when the recession took hold, fashion dressed her as a non-predatory and non-material creature, no longer hell-bent on climbing the corporate ladder or consuming.

Fashion's great cover-up (whether labelled grunge, new romanticism or neo-puritanism) conceals the body in languid layers and high collars. Meanwhile, in typical counterpoint, the well-dressed face appears naked. The Look is simple and innocent, radiating an idiosyncratic charm that borders on the peculiar.

Take Kristen McMenamy, Lagerfeld's favourite "It" girl. Hers is a *jolie laide* insouciance. What does she care that her bulbous eyes, clumsy nose and gash of a mouth do not conform to the Platonic ideal of beauty? Her knock-kneed appeal implies that she eschews commercial manipulation and prefers a counter-culture self-expression. But it is only an implication, for she, too, is just

another cog in the commercial wheel. All models need selling power; those at the top harbour an indefinable but mesmeric ability to sell clothes and cosmetics right off their backs.

Today the most successful girls are international. They have to sell the wares to Orientals, Africans, Occidentals . . . Consequently, aside from the ephemeral "It" girl, who may last a couple of seasons as The Face, there are a dozen or so top models who, between them, offer the full gamut of racial and socio-economic stereotypes.

Recently there has been a curious polarisation of looks between, at one extreme, the multiracial hybrid and, at the other, the racially unmixed. Naomi Campbell and her successor Brandy, are of mixed blood and play down their negroid attributes. Yasmeen Ghauri, of Pakistani-German extraction, and Yasmin Le Bon, an Anglo-Iranian, are also hybrids.

The hybrids embody the ideals of the many races they comprise: the thick lips and high, spherical posterior of the negroid; the hooked, aquiline nose, strong eyebrows and thick, glossy locks of a Middle Eastern woman; the razor-sharp cheekbones of the Slav; the long limbs of an American. Gathered together in





## TEREZA MAXOVA

Following in the wake of the first famous Slav model, Paulina Porizkova (the face of Estée Lauder), Tereza Maxova, left, is one of the most sought-after eastern European models. She is 22, and from the time she arrived in Paris two-and-a-half years ago has not stopped working. Her interesting, rather than pretty, looks appeal to British and Italian magazines, which use her regularly. Lucinda Chambers, fashion director of British *Vogue*, thinks she has "the best skin I have ever worked with, it glows like a baby's. She has a very womanly body that you can relate to. The face is ethereal, but not too much, so she has a wide appeal."



## GONG LI

Gong Li is the Chinese star of Zhang Yimou's *Raise the Red Lantern*, *The Story of Qiu Ju* and Chen Kaige's *Farewell My Concubine* (shown above). She epitomises eastern notions of beauty which regard loud allure as a vulgarity. Her tranquil, reflective countenance and flawless complexion bring the admirer peace rather than agitation.

Born in 1965, she studied and taught at the Central Academy of Drama, acting in her first film, *Red Sorghum*, while a student.

She is relatively unknown in China because until recently Yimou's films were banned.

## CHARLOTTE GAINSBOURG

Twenty-two-year-old Charlotte Gainsbourg, right, is the offspring of a notorious match—the English actress Jane Birkin and French singer Serge Gainsbourg. She grew up under a spotlight and at 15 had starred alongside Catherine Deneuve and won a French Oscar. Despite having unforgettable looks, against which the pretty seem merely insipid, she sadly feels hard done by.

She regrets having inherited her mother's stringy body and her father's heavy-jowled, Slavic face. Yet strong looks have won her strong film roles. She has played a teenage rebel in *La Petite Voleuse*, a whoring collaborator in *Merci La Vie*, and in *The Cement Garden* was a girl whose relationship with her brother teeters on incest.

MICHAEL WILLIAMS/SUNDAY TIMES MAGAZINE





nature's chancy cocktail they can project some of the most cartoon-like exaggerations of the secondary sexual characteristics that are deemed desirable.

Simultaneously, the personification of a specific national type is admired, be it in the Germanic parody Claudia Schiffer, the Anglo-Saxon classic Cecilia Chancellor, the Bauhaus cubism of the Slav Tereza Maxova or the Celtic freckled paleness of Katie O'Brien.

The film world is consistently more experimental in its choice of face and less hidebound by strictly commercial physical attributes. Because an actress projects personality as well as appearance, kookiness is more acceptable. Sissy Spacek, for example, emerged in film long before Grace Coddington, the most creative fashion editor of the past two decades, idealised the scrubbed and be-freckled redhead in *Vogue* in the early 1980s. Béatrice Dalle's over-generous pout and abandoned voluptuousness predated the more modest fashion-industry imitators. Tilda Swinton's bleak beauty, hovering between the masculine and the feminine, would not have been left alone by fashion; it would have been camped up, ridiculed and consequently undermined.

Although, as a rule, the film world is more open-minded in selecting its female icons, a distinction has to be made between mainstream Hollywood and European "art movies". Hollywood prefers Barbie-doll glamour and is much more enraptured by fashion's passing fads. Its steel magnolias, such as Sharon Stone, Demi Moore and Kim Basinger, who display a neurotic feistiness, are commercial fashion vehicles willing to act as clothes-horses for product placements. The more interesting beauties whose true strength is hidden under a

## PATRICIA VELASQUEZ

*Hispanic looks have always been popular as they offer a hint of the exotic, the wild and the smouldering, without being too strong or ethnic. With the swift development of South America as a major consumer market, demand is growing for models from that part of the world. Hence the rising star of Patricia Velasquez, a 20-year-old from Argentina. To pursue her career she has moved to Los Angeles, from where she has worked with US publications that include Harper's Bazaar in New York. Says the magazine's model editor, Sarah Foley: "She is beautiful, more of a woman than a waif, which makes her very elegant and sexy."*

*She previously trained as a dancer, which gives her gracefulness that appeals to the camera." Other magazines in Europe and elsewhere are very eager to book Patricia. Expect to see more of her in the future.*

## A collection of vintage items is displayed on a dark surface. In the upper left, a brown leather suitcase with brass hardware is open, revealing a lantern and other tools. To the right, a black and white photograph of a three-masted sailing ship is mounted. Below the photograph, a detailed model of a steamship with two funnels is visible. In the foreground, an open notebook shows a page with a drawing of a person in a hat, and a large key lies on the left page.

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## MADHU SAPRE

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sensuousness, such as Fanny Ardant, Carole Bouquet and Emmanuelle Béart, rely less heavily on portraying a commercially identifiable fashionable look. Celluloid has also been more tolerant of aging women; the over-40s female icons—Joan Collins, Sophia Loren, Jessica Lange—come from stage and screen and not fashion.

Commerce is gambling with the saleable Face. She is an icon one moment and a has-been the next. It is a rather sordid trade. The last word belongs to one of this century's boldest aesthetes, Pablo Picasso: "I hate that aesthetic game of the eye and the mind, played by these connoisseurs, these mandarins who 'appreciate' beauty. What is beauty anyway? There's no such thing. I never 'appreciate', any more than I 'like'. I love or I hate." □

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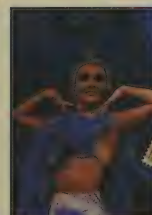
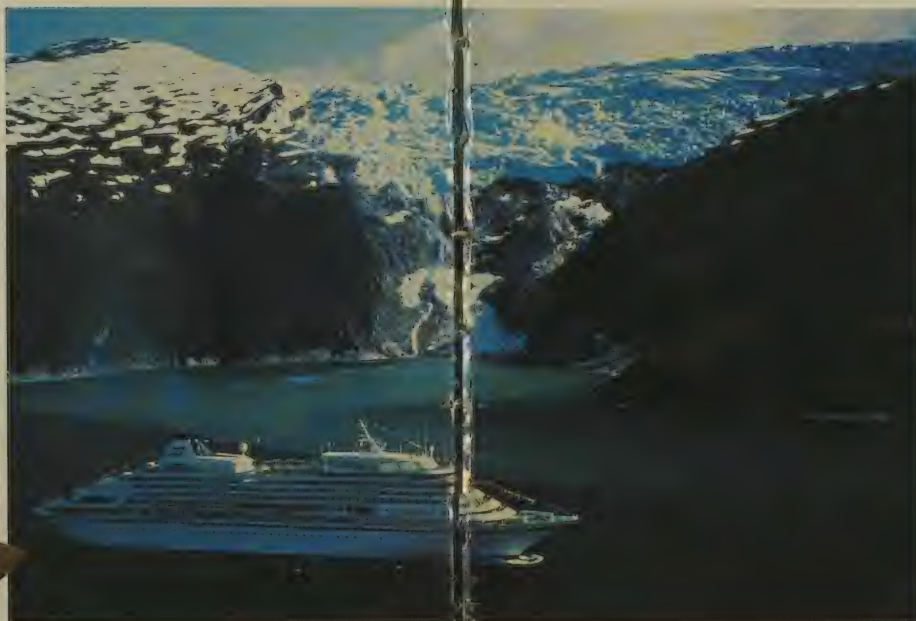
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# MASTER OF COMEDY

WITH MORE PLAYS THAN SHAKESPEARE TO HIS CREDIT,  
ALAN AYCKBOURN RELATES THE TEARS AND LAUGHTER OF EVERYDAY LIFE,  
SAYS CHARLES OSBORNE.

For two decades theatregoers in Britain—and in recent years in several other parts of the world as well—have learnt joyously to look forward to an annual contribution to their well-being from Alan Ayckbourn. He has already written more plays than Shakespeare and shows no signs of slowing down in the foreseeable future. One of the most popular of living writers for the theatre, and surely the most prolific, in 1975 Ayckbourn had five plays running simultaneously in London's West End. "I've had 46 produced so far. My fingers start itching to write whenever I'm not otherwise occupied. I really ought to join Writers Anonymous."

He was born in Hampstead in 1939, his father the leader of the London Symphony Orchestra and his mother a writer of stories for women's magazines. By the time he was four his parents had divorced, and four years later his mother embarked on a second, apparently stormy, marriage to the local bank manager, which lasted only 10 years. These were the years of Ayckbourn's adolescence during which, he says, he was surrounded at home "by relationships that weren't altogether stable; the air was often blue, and things were sometimes flying across the kitchen".

If life was marginally more pleasant at his public school, Haileybury, this was mainly because the young Ayckbourn and his immediate circle of friends successfully defied authority. "We behaved as we thought writers and artists did. We didn't clean our studies much, and we were always a bit longer-haired than the others. We tended not to join in any of the school functions, we were a bit anti-establishment, and we were thought of

as a bit left." Ayckbourn is still a bit of both, but only a bit. He is intellectually too honest to have turned into a champagne socialist in successful middle age.

It was Edgar Matthews, a drama-mad teacher of French at Ayckbourn's school, who first awakened the youth's theatrical instincts, encouraging him to write plays for performance at the end of each term, and casting him in the annual Shakespeare tour that took place during the holidays. The 17-year-old Ayckbourn made his American debut as Macduff in Matthews's production of *Macbeth* which toured the United States and Canada in the summer of 1956. It was Matthews who got him his first job, with Donald Wolfit's company. Having left Haileybury on a Friday, Ayckbourn started work the following Monday as an assistant stage manager on Wolfit's tour of Fritz Hochwälder's *The Strong are Lonely*, in which he also played a sentry. Since then, he has really never been out of work.

"Wolfit employed me as a sentry," Ayckbourn recalls, "because I'd been in the cadet force at school and could be guaranteed not to faint for 40 minutes on parade. The last bloke had fainted on him in his big scene." What he learnt from three weeks with Donald Wolfit, the last of the old actor-managers, was that theatre was show business and that it was meant to be entertaining. (A simple truth, you might think, though not one that all playwrights succeed in discovering.) Unlike one or two of his rivals, Ayckbourn never gives his audience a hard time.

Within a year of his entering the theatrical profession, Ayckbourn joined Stephen Joseph's company, which mounted summer seasons of theatre in the round at the resort of Scarborough,

on the bracing Yorkshire coast. It was there that he wrote his first play. He was not enjoying his role of Nicky in John van Druten's *Bell, Book and Candle*, and when he complained to Joseph he was told, "Well, if you want a better part, you had better write one for yourself."

Ayckbourn proceeded to do so, with help and encouragement from his wife Christine, an actress in the company. The result was *The Square Cat*, a farce about a suburban housewife obsessed with a young pop singer, which was successfully staged at Scarborough, earning its 19-year-old author (who used the pseudonym Roland Allen) the sum of £47. Ayckbourn, who played the pop singer himself, says it is not a play he would want to see done again.

Now, 35 years later, despite having left occasionally to become a BBC radio producer or to direct plays for the National Theatre, Ayckbourn is still based at Scarborough. Today he runs the theatre, as both artistic director and administrator, and has established a routine by which he writes a play a year. His plays are staged first at Scarborough and then usually taken to London's West End some months later. From there they make their way to the rest of the English-speaking world and, in translation, to virtually everywhere else. They have been performed in most European languages, and are also to be encountered in various parts of Asia, including Tokyo, Hong Kong and Singapore.

After three more plays by "Roland Allen" had been produced at Scarborough, at yearly intervals, and a fourth, *Mr Whatnot*, had achieved a four-week run at the Arts Theatre in London, Ayckbourn had his first big commercial success in 1967, under his own name,



with *Relatively Speaking*. "Stephen asked me simply for a play which would make people laugh when their seaside summer holidays were spoilt by the rain and they came into the theatre to get dry before trudging back to their landladies. This seemed to me as worthwhile a reason for writing a play as any, so I tried to comply."

*Relatively Speaking* ran for 355 performances in the West End, and established Ayckbourn as a successor to Noël Coward as a writer of comedies, albeit one whose characters were a rung or two lower down the social ladder. A Coward of the suburbs, perhaps.

Although most of Ayckbourn's plays can be classified as comedies of middle-class misadventure, the laughter he deals in is often that of desperation. In terms of technique he has clearly outclassed Coward. *How the Other Half Loves* (1970) contrives to show simultaneously two different events at two different times and in two different places. *Absurd Person Singular* (1973), set in three kitchens on three successive Christmas Eves, manages to make even suicide hilarious. *The Norman Conquests* (1974), a trilogy of plays, is really one play seen from three different vantage-points, the dining-room, living-room and garden of a country house during the course of a weekend.

He writes quickly, turning out a play in "four or five days at the word processor, though the preparation for it could have taken as much as 12 months". Over the years Ayckbourn has set himself ever more complex problems of staging which any other playwright would find insuperable, and he has rarely failed to solve them brilliantly. Most of the action of *Way Upstream*, a play that he describes as being about the nature of leadership, takes place on a four-berth cabin-cruiser (an allegorical representation of modern Britain) sailing towards Armageddon Bridge. In 1981 its river, in fact a huge fibreglass tank containing 6,000 gallons of Thames water, placed a severe strain on the resources of the National Theatre's state-of-the-art stage. But the previous year the play had been tried out at Scarborough where, despite technical difficulties involving the cancellation of a preview, it worked remarkably well in Ayckbourn's makeshift theatre, a converted school.

In *A Small Family Business* (1987) the engagingly cynical playwright seems to be telling us that the world family has turned morality on its head, and that high living standards are incompatible with high moral standards. In this play there are none of the alternative endings or multiple versions that Ayckbourn is so fond of, only a neat and, for him,

relatively simple plot which works perfectly, whether it is taken literally or as an allegory.

*Henceforward . . .* (1987) is his strangest and bleakest offering so far, set ominously "sometime quite soon" in a north London suburb where an electronic composer lives in a beleaguered bunker with a mechanical robot-woman whom he has programmed in the image of the wife who walked out on him. One of the finest of this endlessly inventive dramatist's creations is *Man of the Moment* (1988), a stinging comment on the false values of television or, perhaps more accurately, the television-watching public.

There is no such thing as a typical Ayckbourn play, for he has never taken the easy option of repeating a successful formula. While not all of his plays are

## HE HAS NEVER TAKEN THE EASIER OPTION AND REPEATED A WINNING FORMULA IN A SUBSEQUENT PLAY.

complete successes, a remarkably high proportion of them are. After all, even Shakespeare wrote one or two absolute stinkers. Ayckbourn's range is not quite as wide, nor his language as memorable, as Shakespeare's. But his insights may be as deep. In his ability to convey the tears and laughter of everyday life he is more like Chekhov. Though the general critical view is that in his last few plays Ayckbourn's humour has been getting darker, actually a certain wry pessimism has been an essential ingredient of his work since the early days.

"I wanted to find other areas for comedy instead of just writing about another husband in a cupboard. I started dipping my toe into darker waters in *Absent Friends*. At first I felt a frenetic need to push my characters around the board quite hard. Now I can allow them to slow down a bit. In my weekly rep days, one week we'd do a very serious play, acted very slowly, and the next week a comedy with the director shouting: 'Go! Go! Go!' at us all the time. I remember thinking then 'I'd like to write a slow comedy.'"

To meet, Alan Ayckbourn is a most amiable creature, with no trace of bleakness or pessimism in his personality. A casually dressed, tall, brown-eyed man, with a friendly, open, youthfully middle-

aged countenance and an almost completely receded hairline, he probably does not conform to the average playgoer's mental image of a sophisticated man of the theatre.

Still, a man of the theatre is precisely what he is. Not merely a playwright, but a producer-director who, once a year, writes his own plays. He stopped being an actor many years ago, and clearly has no regrets about that. There are two sons from his early marriage, now in their 30s. He and his actress wife separated amicably quite early on but have remained friends. For some years Ayckbourn has lived with Heather Stoney, also an actress, who has her work cut out organising the playwright's secretarial needs and running their impressive house—with swimming-pool, used by Ayckbourn every morning—on a hill overlooking Scarborough's seafront.

In *Wildest Dreams*, which is currently being performed by the Royal Shakespeare Company at the Barbican Theatre in London, Ayckbourn has explored adult role-playing. His characters are "social misfits who have devils in their own lives and who seek to render them harmless by putting them into their fantasy game". As one of his actors said to the playwright-director on the second day of rehearsal, "This is really weird." Ayckbourn's latest play, *Communicating Doors*, to be performed shortly at Scarborough, is about time. "A different kind of time," he says. "It's a thriller, a mixture of *Psycho* and *Back to the Future*. It has time-bends in it. How much can an audience take in simultaneously, I want to know. And the answer is quite a lot."

Does the concept of relaxation have any place in this man's life? "Well, I walk a lot in Scarborough, and I enjoy the countryside. I listen to music a great deal, everything from baroque to 1960s rock. And I'm fascinated by sound. I play around with my digital sound system." Cricket, too, is important to him. Production schedules have been known to be arranged to fit in with significant dates in the cricketing calendar.

However, all of Ayckbourn's spare moments during the next year or so will be taken up with preparations for the opening of his new theatre at Scarborough, a converted Odeon cinema which will provide two auditoria. A small 170-seater will open first, in the spring, to be followed by one with 400 seats in the round. "Most of my plays are much the better for being played in the round. It's not just a question of the audience being closer to the actors, but also the audience being closer to itself. There's an extraordinary shared enjoyment. I want to get the new theatre open and functioning. That'll see me out." □

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"Goldfish Bowl, 1978", detail  
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# MALAYSIA'S EASTERN FORESTS

Few places can better the variety of  
colourful flora and fauna to be found in  
the Malaysian state of Sabah, in  
north Borneo, believes Junaidi Payne.

Photographs by Frans Lanting.



*The Segama river, previous page, seen in the early morning, forms the boundary of the Danum Valley Conservation Area (covering 438 square kilometres) in eastern Sabah. Mist rises with the sun and usually has evaporated by 7.30am, when the calls of birds and gibbons can be heard about a kilometre away.*

*Orang-utans, left and below, live in scattered parts of Borneo, mainly in the lowland forest habitats. They are usually quiet, solitary animals. The young are born singly with intervals of between three and nine years and remain with the mother until they reach the age of about six—then they will live alone.*

*Proboscis monkeys, right, inhabit only the coastal swamplands and forests lining the large lowland rivers of Borneo. They live in groups of up to 14 monkeys, either made up of one mature male with females and young, or solely of males. They are gentle creatures.*



**B**orneo, the world's third-biggest island, after Greenland and New Guinea, is a rugged land of mountains and hill ranges, dissected plains, extensive swamps and rivers. Hot and frequently rainy, this equatorial island provides ideal conditions for luxuriant plant growth and sustains the largest tracts of tropical rain forest in south-east Asia. At its northern end is the Malaysian state of Sabah, known as the Land Below the Wind because it lies just south of the typhoon zone. The state embraces an extraordinary variety of physical features, the most spectacular being Mount Kinabalu, which reaches 13,455 feet above sea level. The animal and plant life are correspondingly diverse.

The first people to settle in Sabah, more than 20,000 years ago, lived within the forest, existing on wild game,

fish and molluscs. Agriculture came much later, and early cultivators must have been daunted by the towering rain-forest trees nearly 200 feet high, some of which exceeded 10 feet in circumference. Chinese traders first visited Borneo more than 1,000 years ago, exchanging their wares for forest products, such as hornbill ivory, rhinoceros horns, bezoar stones (concretions of tannin from the stomachs of leaf monkeys), edible birds' nests, beeswax and camphor, found in the resin of giant trees.

Europeans came in the 16th century, seeking new bases from which to expand their East Indian trading networks, but initially were not interested in the forests and their animal life, except as fleeting curiosities. But Alfred Russel Wallace, who arrived in Sarawak, on Borneo's west coast, in 1855, stayed for several months to collect specimens of forest animals. Fascinated by the wealth and

wonder of plant and animal life in the south-east Asian rain forests, he developed—coincidentally with Charles Darwin—the theory of evolution by natural selection.

Even in the middle of the present century something like 80 per cent of Borneo was still under essentially uninhabited forest cover. But since then the timber industry has transformed most of its forests. Simultaneously, the world's markets have increased demand for such commodities as rubber, cocoa and palm oil, while the human population of Borneo is growing rapidly, so fertile forest lands continue to be brought under cultivation.

Fortunately, the importance of retaining natural rain forests is well-recognised in Borneo, and the Sabah government has established more than 30 parks, reserves and sanctuaries incorporating a range of wildlife habitats.





*A tarsier, left, catches a cicada. This curious little primate is active only at night. It sleeps in dense thickets during the day and feeds mainly on large insects. The three or four species of tarsier are found in certain parts of Borneo, Sumatra, Sulawesi and the Philippines. They move by leaping vertically.*

*A frog, below, shelters in a mushroom. Research has shown that the mucus in the skins of various tropical frogs contains many useful chemical compounds. Mushrooms and other fungi help to break down dead vegetation and to recycle minerals in the forest. This toad, right, explores a pitcher plant that traps insects. These will die and will then settle in the plant's liquid, enabling it to draw on the vital nutrients exuding from the creature.*



Concern for tropical rain forests and the diversity of life that they contain has attracted increasing world-wide attention. Their mystique, recognised in various ways since prehistoric times, is being elaborated and codified by contemporary biologists under the concept of biodiversity.

Plants of numerous species and forms make up the rain forest. Hundreds of species of trees—full-grown, saplings and seedlings—plus palms and herbs, create the basic structure. Binding the forest together are lianas, woody climbing plants that spread through the forest canopy. Ferns, orchids and mosses grow not only on the ground but also on the trunks and branches of the trees. At the least fertile sites, such as mountainsides, heath soils and peat, strange pitcher plants may be encountered. The slippery, water-filled pitcher, a special growth of an otherwise conventional

plant, serves to trap small creatures and extract scarce nutrients from their decaying bodies. In the hilly regions of Borneo an even more bizarre plant can be found, the rafflesia, named after Sir Thomas Stamford Raffles. This parasite living on the stems and roots of wild vines appears only in the form of flowers and fruits, having neither stem nor leaves. The flower bud takes months to develop, while the leathery flower itself, up to 30 inches in diameter, survives only a few days.

Fungi, though similar in appearance to plants, differ from them in being unable to synthesise their own food from water, oxygen and sunlight. They survive by drawing nutrients from plants. Fungi in all forms, from the microscopic to large mushrooms, proliferate in the moist warmth of the rain forest. They play an essential role in breaking down dead plant material and turning over

the flow of nutrients through the forest system.

Animals, too, have important roles to play. They pollinate flowers, disperse seeds and generally help to maintain the stability of the complex web of biological relationships. No animal captures the essence of the Borneo rain forest better than the orang-utan. Solitary, retiring and silent for much of its life, this rust-coloured ape has its stronghold in the lowland and swamp forests, where it feeds on wild fruits. In zoos orang-utans are usually obese and appear comical. In the wild, where food is seasonally scarce, they are tough, wiry and rather frightening in appearance.

Captain Daniel Beeckman visited Borneo in 1712 and, in a book describing his adventures, penned one of the earliest surviving written descriptions of the creature: "The Monkeys, Apes, and Baboons are of many different Sorts and



*A rafflesia flower, left, named after Thomas Stamford Raffles, occurs only in hilly and mountainous areas. It is a parasite that lives on the stems and roots of wild vines. Its flower bud takes several months to develop and the open flowers last for just a few days before withering in a blackish mass. Flies pollinate the flowers and the seeds are dispersed by small mammals such as squirrels. This one is 80cm across.*

*The splendour of this fern frond, below, is likely to be short-lived because it represents a tasty meal for an animal or, more particularly, for insects. Ferns and mosses not only grow on the ground but also give to trunks and branches of trees an ephemeral beauty.*



Shapes; but the most remarkable are those they call Oran-ootans, which in their Language signifies Men of the Woods; they walk upright, have longer Arms than Men, tolerable good Faces (handsomer I am sure than some Hottentots that I have seen), large Teeth, no Tails . . . ; they are very nimble footed and mighty strong; they throw great Stones, Sticks and Billets at those Persons that offended them."


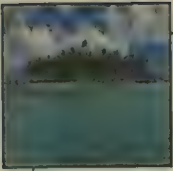
Native peoples of Borneo have their own names for the ape, and it seems that the term orang-utan (which does indeed mean "jungle man") was used by Malay-speaking interpreters for early visitors to the island. The orang-utan is increasingly under threat as lowland forests are cleared for agriculture. Several important areas have been set aside to help preserve the species in its natural habitat, such as Danum Valley, in Sabah. In addition, attempts are

made by the wildlife authorities to rescue those individuals that lose their forest home to logging operations. At Sepilok Forest Reserve, near Sandakan, orphaned youngsters are trained to fend for themselves and, ultimately, to survive independently in the forest.

Less well-known, but equally impressive and unique to Borneo, is the proboscis monkey, characterised by its possession of a prominent nose. Although there have been several detailed studies of them in their natural habitat, it is still unclear why they exist only in certain forests near to open water. Every evening proboscis monkeys congregate in trees on a river bank, lakeside or coastal mangrove channel. Here they sleep until daybreak, when they disperse back into the forest to feed on leaves and seeds. Their predictable sleeping habits make them one of the most readily observable forms of Bornean wildlife. Like

the orang-utan, this rare and gentle creature is threatened by the loss of its specialised habitat and by illegal hunting. In Sabah proboscis monkeys can be seen most easily from a boat on the lower Kinabatangan river.

Few denizens of the Borneo rain forest are as prominent as the apes and monkeys which, as they are large and usually active during daylight, are easily spotted. Most rain-forest animals are small and many are nocturnal. Branches and lianas provide a convenient means of travelling through the forest for some animals. Others prefer the ground, but by a spectacular evolution many have gained the ability to fly or glide. Borneo has several colourful species of flying squirrels. The giant red flying squirrel, for example, emerges at around dusk and, looking remarkably like a large frying-pan in flight, glides up to 100 metres or so across gaps in the forest



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*The Bornean crested lizard, despite its rather fearsome appearance, is harmless to man. It has the ability to blend quite well with the surrounding vegetation, which helps it to avoid its enemies (such as eagles and hornbills) and to sneak up on its prey, chiefly large insects and smaller lizards.*

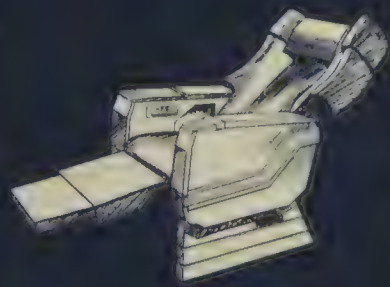
canopy. Even some of the reptiles and frogs are able to glide short distances.

The true flyers—as opposed to jumpers and gliders—are the numerous species of birds and bats. These two groups operate ecological shifts, the birds being active during daylight hours and the bats at night. Sabah's variety of rain-forest habitats, each with its own wildlife species, makes the state a special delight for bird-watchers. Commonly encountered birds vary from diminutive sunbirds and flowerpeckers, through colourful barbets and flycatchers, to an impressive array of hornbills.

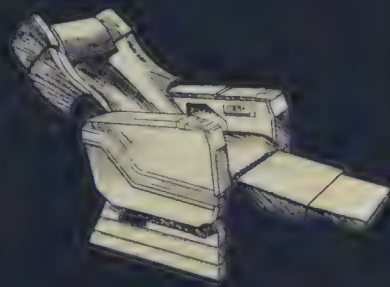
Nearly half the mammal species in Borneo are bats and, although they are small and rarely seen, they exist in huge numbers. Most feed on flying insects, but some species eat fruits or suck nectar, in the process of which they pollinate the flowers. In Gomantong Caves, in eastern Sabah, about two million bats

roost. The caves are also home to a million or so swiftlets, small birds that produce nests used in making birds' nest soup. For anyone keen on nature, ecology, wildlife or tropical rain forests, few places in the world offer greater variety than Sabah.

□ Sabah has international air links from Bangkok via Kuala Lumpur or Brunei, Singapore, Manila, Tokyo, Taipei, Kaohsiung, Hong Kong and Seoul. The capital, Kota Kinabalu, and the main east-coast town of Sandakan are suitable bases for venturing to Mount Kinabalu, Danum Valley, Sepilok, the Kinabatangan river, Gomantong Caves and other places of interest. Information can be obtained from the Sabah Tourism Promotion Corporation, Mail Bag 112, 88999 Kota Kinabalu, Sabah, Malaysia; tel: 088-212121/218620/219310; fax: 088-212075.



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# P I C A S S O

## A NEW DIMENSION

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IS TO CHALLENGE  
THE CONVENTIONAL VIEW  
THAT THE SCULPTURE  
IS PERIPHERAL TO THE  
PAINTINGS.  
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BY ART HISTORIAN  
JOHN GOLDING.



The interrelation between Picasso's sculpture and his painting is exemplified by two works from 1909, *Head of a Woman (Fernande)*, left, and *Head and Shoulders of a Woman*, above—the bronze fulfilling the artist's need for a three-dimensional verification of his pictorial achievement.

Before the outbreak of war in 1914 Pablo Picasso had already changed the face of modern sculpture. His famous *Head of a Woman (Fernande)*, of 1909, the most widely disseminated of his sculptures, was to affect the careers of a host of sculptors, among them Umberto Boccioni, Naum Gabo, and Raymond Duchamp-Villon. His constructions and assemblages of 1912-14—more truly revolutionary works—were to reinvent the whole vocabulary of sculpture: the great Russian artist Vladimir Tatlin saw them in Picasso's studio in 1914 and they underlay the whole Russian Constructivist movement and the constructivist ethos which is still alive today. And yet it was not until 1966, on the occasion of the vast exhibition organised by the French state to celebrate Picasso's 85th birthday, that his achievement as a sculptor was finally acknowledged.

While Picasso recognised that his painting and sculpture were of equal importance to him as an artist and that they enriched and complemented each other, he nevertheless had a completely different attitude to the finished products of these two activities. Picasso disliked being surrounded by his own paintings. Already by 1914 he was widely recognised as the most important and influential artist of his generation. Subsequently he was wealthy enough to keep many of his most significant canvases for himself, but these were either put into storage or placed in rows, facing the wall, in his various studios. From time to time they were brought out or turned around for study and consultation, but relatively few found space on his own walls.

Picasso's sculptures, on the other hand, were his intimates, his familiars, part of an extended family. He enjoyed their company and indulged in playing games with them. A metal construction of 1930, for example, was used as a letter-rack, while a life-size female figure of 1945 (built up from a turn-of-the-century dressmaker's dummy) was dressed up in his own working clothes and equipped with a brush and palette. When the most famous of all his animal sculptures, *The Goat*, of 1950, was later cast in bronze he placed a version outside La Californie, his villa overlooking

ART INSTITUTE OF CHICAGO; OPPOSITE: MUSEE PICASSO/DAKIN



*Head of a Woman,  
1957, right, in  
painted sheet iron, is  
one of the series  
of bent metal heads  
which introduced  
a new element in the  
artist's sculpture.*



LEFT: MUSEUM OF MODERN ART, NEW YORK





Above, *Large Profile*, of 1963, echoes the multiple viewpoints afforded by sculpture and contrasts with the low relief of Picasso's painted, folded-metal *Jacqueline with a Green Ribbon* (1962), above left. *Glass, Newspaper and Bottle*, below left, is a mixed-media work of 1914 in oil and sand on canvas.

Cannes, and he delighted in tethering Esmeralda—the work's living counterpart—to her own sculpted tail. Mostly he refused to part with his sculptures and first agreed to allow them out *en masse* for the French retrospective.

It was in the summer of 1909, when he was working at Horta de Ebro in Spain, that Picasso entered his first fully-formed Cubist manner. This involved combining various views of his subjects into a single image. To this extent his paintings had become surrogate sculptures in that they showed subjects in

what might be described as a sculptural completeness on a two-dimensional surface. Looking at these works one has the sense of having walked around them, examining them from every point of view, as one instinctively does when confronted with a free-standing sculpture. Nevertheless, on his return to Paris, in the autumn of 1909, Picasso felt the need to verify his pictorial achievements in three dimensions and the result was *Head of a Woman (Fernande)*. With this work he considered that he had made a definitive statement and he pursued this

avenue of artistic inquiry no further.

In the autumn of 1912 Picasso produced his celebrated construction *Guitar* (now in New York's Museum of Modern Art) and this work ushered in the Synthetic phase of his Cubism. Rather than analysing and dissecting objects by viewing them from different angles, he began to assemble images out of abstract, pictorial or sculptural elements, confronting visual reality with his creations rather than portraying or examining it. The Tate Gallery's *Still Life with Glass and Knife on a Table*, of 1914, is one of the most famous of these constructions. They are works of extreme fragility, many of which have perished and are known to us only through contemporary photographs. This *Still Life* is the first instance of prepared food being used in sculpture as a subject in its own right. A related painting, *Glass, Newspaper and Bottle*, probably precedes the construction by a few weeks, although the two works may have been executed simultaneously. By now paintings, sculpted reliefs and collages (built up out of assorted extraneous matter) inform and flow into each other in such a way that works in two and three dimensions become virtually interchangeable.

Picasso produced relatively little sculpture between 1914 and 1928; and his early Cubist constructions had rivalled his paintings in terms of invention and audacity but not in quality. But he achieved true greatness as a sculptor with his forged metal sculptures of the late 1920s and early 1930s and in the works executed in plaster in his new sculpture studios at the Château de Boisgeloup, north-west of Paris, which he purchased in 1930.

The series of female heads begun at Boisgeloup in 1931 commemorates Picasso's love for his new young mistress, Marie-Thérèse Walter. They are classical in their orientation and draw directly on Picasso's own overtly Neo-Classical paintings of the early 1920s. But they also partake of the Surrealist ethos which had touched Picasso very deeply, and this is evident in his fascination with the interchangeability of bodily parts. In the Boisgeloup heads the exaggerated and tumescent noses stand proxy for the male genitals; and in 1932 they are transformed into a crowing cock, the traditional symbol of rampant male sexuality. One of the most beautiful of the female heads radiates an air of calm and Olympian fulfilment.

*The Lamp*, a painting of 1931, shows one of the plaster heads in progress and tells us much about Picasso's working methods. He was a man of nocturnal habits. The Boisgeloup sculpture studios, situated in the château's old stable wing,

KUNSTSAMMLUNG NORDRHEIN-WESTFALEN/DACS



*Seated Nude, 1933—its subject rendered surreal by distortion and simplification—above left, and Seated Female Nude with Crossed Legs, 1906, above right, are invested with the solidity of sculptural forms, whereas Woman Leaning on her Elbow, 1933, below left, displays Picasso's light touch with metals.*



were without electricity and Picasso preferred it that way. He enjoyed working by the light of a kerosene light-wick which accentuated contrasts between the sculptures' dazzling whiteness and the deep shadows they projected.

Much of the sculpture he produced during the Second World War is tragic and reflects the darkness of the time. In 1940 he moved into vast Parisian premises in the rue des Grands-Augustins, although he worked in the bathroom, the only room it was possible to heat. He produced there one of his greatest sculptures, the *Death's Head*, traditionally dated to 1943, although it may be slightly earlier. This is one of the most powerful *memento mori* of all times. Larger than life-size, it embodies and transfixes the idea of death and yet retains an astonishing vitality; here, palpably, is the skull beneath the skin. *Monument for the Spanish Dead*, a painting begun late in 1945, breathes the same air as the sculpture and radiates the fatalistic yet slightly morbid Spanish

attitude towards death. A painting of an imaginary sculptural monument, this is one of the grandest of all Picasso's public pronouncements. It was shown at the exhibition *Art et Résistance* mounted in Paris in February, 1946. After Picasso's death his widow Jacqueline gave the work to the Spanish nation and the canvas is now one of the focal points in Reina Sofia Museum in Madrid.

After the liberation of Paris, Picasso began to spend an increasing amount of time in the south of France, eventually abandoning the capital completely. His work, sculpture and painting alike, became once again lighter in feeling, radiating a sense of Mediterranean freedom and warmth. A new dialogue between sculpture and painting was initiated. In 1954 Picasso produced his first bent metal heads. These were executed by assistants, under Picasso's supervision, in a workshop outside Vallauris, from cut and folded cardboard models. When the metal sculptures were returned to Picasso's studio they were brightly

coloured and decorated by him; sometimes he attacked the works with pliers and other tools, further personalising them. They introduced a new element in his sculpture: now rather than filling and informing space they slice their way through it and have a directional rather than spatial emphasis. The bent metal heads have a totemic quality, many of them standing on poles or on exaggeratedly vertical plinths. A striking work of 1957 finds a counterpart in one of the most monumental of Picasso's later painted heads, the *Large Profile* of 1963. Work on the bent metal heads overlapped with, and was then succeeded by, sculptures in rolled and folded metal.

Throughout this period, between 1954 and 1964, the sculptures and the paintings continue to interact and inform each other. But whereas at so many points in Picasso's long and unbelievably productive career his paintings had given the impression of being about to turn themselves into sculptures, now one senses that the sculptures, for all their spatial ingenuity, are aspiring to the condition of painting. Ironically enough, by the time that Picasso achieved the recognition as a sculptor that he deserved he had stopped work in three dimensions to concentrate completely on his painting.

□ Picasso: Sculptor & Painter is at the Tate Gallery, Millbank, London SW1, from February 16 to May 8, 1994.

*Picasso's flamboyant crowing Cock, of 1932, represents male sexuality.*



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# SILK

## FOREVER IN FASHION

Suzy Menkes praises fashion's oldest material, at least as old as imperial China, yet always reinventing itself.

Down the fashion runway undulated a velvet tunic the colour of beech leaves. Beneath it the model's legs were a sinuous outline seen through sheer chiffon. The couture outfit proved that this is a season when silk has a special bloom.

For a material that is at least as old as imperial China, silk has an extraordinary ability to reinvent itself for all seasons and all reasons. In the opulent 1980s shiny brocade or satin stiff with embroidery made glamorous evening jackets. Now that power-dressing has melted away and glitz has gone under wraps, silk, like a chameleon, has changed.

There are chiffons so light and gauzy that they seem like butterfly wings. Emanuel Ungaro worked them into his couture collection as airy palazzo pants or dresses wafting in layers across the body. For their summer collections Yves Saint Laurent and Givenchy patterned chiffon and organza with Impressionist flowers that looked as if they had come from a Monet painting. Valentino and Christian Lacroix drained chiffon of colour, wrapping the torso in moonlit silver-grey.

Satin and taffeta ball-gowns have given way to slim, slinky evening dresses reminiscent of the 1930s, when Madeleine Vionnet invented bias-cutting. Silk crêpe is one of the most important fabrics for the 1990s because it drapes and shapes, giving softness without cling, and it takes to pale, clean, watery colours from eau-de-Nil to aquamarine.

But it is the return of lush, plush,



*Couture silk: above, Emanuel Ungaro's hand-painted silk chiffon tunic and trousers; right, Nina Ricci's plush jacket and floral full silk skirt.*

crushed velvet that really captures the mood of the moment. The 1993 international collections sometimes resembled a giant costume party as designers raided history for inspiration. The result was "attic chic"—clothes in the finest fabrics that looked as though they had

been discovered in a trunk abandoned in a historic house.

Lustrous silk velvet comes rich and dark, like the best chocolate (and often in brown rather than black). Bordeaux, old gold and greens—colours of the Renaissance era—are other favourites. The clothes are in suitable style: frock coats, nipped in at the waist and flaring out at the thighs; skinny velvet trousers tucked into cavalier boots; long, plain dresses that look as though they were once worn by a medieval damsel; highwayman coats with a swish to the hem.

The mouth-watering luxury of fashion's finest material is laid out in a sumptuous new publication entitled *The Book of Silk*. The author, Philippa Scott, traces the history of silk since a cocoon first dropped off a mulberry tree into the teacup of the Chinese empress in about 2680bc. (The softening effect of the hot tea on the cocoon, revealing a filament, suggested the concept of reeling strands of silk.) Some fabrics from earlier eras have survived and are portrayed in glossy pictures: Qing satin robes in imperial purple embroidered with bamboo fronds, dense Mogul gardens of flowers from India, fancy knitted and embroidered silk stockings worn by the

swashbuckling Earl of Dorset in the 17th century, and a powder-blue taffeta ball-gown with a bow at the back from Cristóbal Balenciaga in 1953.

Scott emphasises the oriental lineage of silk. It wormed its way first into the courtly wardrobes of the East and

PHOTOGRAPHS BY CHRIS MOORE



Islamic countries, where spectacular Persian carpets prove the material is as impressive for covering floors as flesh. The exotic image is perpetually renewed in fashion, as in Paul Poiret's examples of orientalia inspired by Ballets Russes before the First World War and the embroidered Chinese coats brought back to Europe by Arthur Lasenby Liberty in the Art Nouveau period, which have become fashion classics. The Far East—China, Hong Kong, Malaysia and Taiwan—retains its premier position in creating fashions from the material.

Thai silk, with its rough, slub weave and combinations of vivid colours, has had a special place in 20th-century fashion. An American collector, Jim Thompson, was instrumental in promoting it internationally, until the fabric received the ultimate accolade when Queen Sirikit of Thailand asked Pierre Balmain to create a couture wardrobe in Thai silk for her visit to America in the early 1960s. Balmain's young assistant Erik Mortensen, now designer at Jean-Louis Scherrer, still dresses Queen Sirikit using this material. He also makes the most of silk chiffon, crêpe and organza in his couture collections.

When silk weaving first travelled to Europe, in the Middle Ages, religious vestments, altar cloths and mantles were embossed with motifs that serve as inspirations for present-day fashion. *The Book of Silk* includes a striking portrait of a figure from a Florentine fresco of the Medici era. Those Renaissance patterns in gold or green have found echoes in recent collections. Romeo Gigli has always been inspired by the Renaissance, and British designers have used medieval Gothic patterns in their work.

In spite of its intrinsic richness silk is now required to be far less showy than the superb fabrics created in Lyons during the 18th century or in the age of





Above, a Chinese wedding robe from the Qing Dynasty (1644-1911) with betasselled floating panels. The layered cloud collars are in five colours, representing five-fold happiness. The robe is also embroidered with auspicious symbols, while the red denotes beauty, wealth and life and is still an important colour for traditional weddings in the Orient.

Far left, a detail from Bronzino's 16th-century portrait of Eleanor of Toledo, wife of the Medici Duke Cosimo I, in her wedding dress. The brocaded velvet has been enriched by the embroidering of the pattern's outlines with gold and silver cord, giving depth and shimmer to the silk as they reflect light. The present-day couturiers utilise Renaissance patterns.

Left, a Japanese embroidery from the Edo period (1616-1868), worked in untwisted silks, of cranes (symbolising wisdom) in swirling clouds.





TRUE PLEASURE IS RARE

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*Thai silk has a distinctive texture due to the use of two different types of silk yarn. Thailand's emergence as an important producer of the material is largely due to Jim Thompson, an American collector with eclectic tastes.*

Versailles and the Sun King. So fashion looks back to an earlier age when religion, not a royal court, was the dominant force. After a period of excess in the 1980s many designers seem in penitential mood and references to religious vestments look like deliberate attempts to atone for an orgy of opulence.

There is nothing new in fashion looking to the past. The brocaded velvet Medici robe is echoed, later in the book, by an illustration of the work of Mariano Fortuny at the turn of the century. Fortuny's gold-stencilled velvets, as well as his silk Delphos dresses with their tiny pleats, are museum-pieces. Ungaro and Lacroix both came up with similar ideas in their couture collections—velvet and chiffon hand-painted with gold to give a rich effect. That gilding is now given an antiqued finish for, just as gilt seems over the top for interior decoration, modern fashion needs a muted palette.

The latest example of changing trends for the fabric is so-called "washed silk", given a peachy bloom and a slithery feel by being tumbled in a drum with sand. Silk treated in this way corresponds to all the needs of current fashion: it is exceptionally gentle to the touch, it drapes to the body rather than standing away from it, it is easy to care for and it makes a virtue out of its imperfections. The material's natural beauty is an important issue in an ecologically-aware age. Silk is also the favoured fabric of minimalist designers—those whose fashion spirit echoes Mies van der Rohe's creed that "less is more". Zoran, a Yugoslav-born designer working in New York, and the American designers Donna Karan and Calvin Klein all create the simplest of tank-tops and shell dresses—uncomplicated, basic shapes that rely on the quality of silk to provide the appearance and feel of luxury.

Modern style also demands that you



*Queen Sirikit of Thailand has long promoted Thai silk both at home and abroad through her couture wardrobe.*

bring the right body to the clothes. In the past many garments had an undercarriage of stiffening and linings, so that the silk became the outer shell over a complex infrastructure. The lure of silk underwear was that it caressed the skin. Today those slips, culottes and bias-cut nightdresses have been developed as fashion—which brings age-old silk right up to date.

□ *The Book of Silk* is published in Britain by Thames & Hudson, price £36.

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*MOUSE-BREEDING MAY SEEM A RATHER ECCENTRIC, UNREWARDING HOBBY, YET IT HAS A CENTURY-OLD TRADITION IN BRITAIN AND A SMALL BUT DEVOTED FOLLOWING ON BOTH SIDES OF THE ATLANTIC. PHOTOGRAPHS BY PIERRE PERRIN.*

**I**t is Saturday morning at Shipley Technical College, in Yorkshire. All the doors are locked; cats are banned. People arrive carrying small, green boxes covered with wire mesh, which they place by category on long tables. Cups and trophies are put on display. All eyes are fixed on the boxes; fingers are poked through the wire. And inside? Mice, of every colour and size, their beady eyes bright and whiskers aquiver, awaiting the judges' expert appraisal.

Every year about 40 such shows are held in Britain, chiefly in London and its suburbs and in Yorkshire, under the auspices of the National Mouse Club. The organisation was founded 100 years ago by Walter Maxey to promote mouse-breeding throughout the country. About 150 mouse-fanciers belong

to eight clubs under its patronage today. "We are not eccentric or mad," says Mike Foley, retired from the RAF and a rodent-lover. "We are real breeders: we hone mice to perfection, in the same way as horses and dogs are bred. The only difference is that it takes less time for us to develop a perfect breed; we are able to assess the results of a particular strain in a matter of weeks. With a horse or dog it takes years."

The National Mouse Club has drawn up the rules that characterise the perfect mouse. It must have a long body and a long head. The eyes should be large and prominent, the ears large and tulip-shaped, without creases. The tail must

be thick at the root, tapering at the end and free of kinks. The 50 varieties belong to five main categories: the "self", with a plain coat in black, cream, chocolate, champagne or white; the "tan", with a cream belly and different-coloured back; the "marked", with a patterned coat, which also includes the famous black-and-white "dutch"; the "satin", with a shiny coat; and lastly "any other variety", for those that do not fit into the four specified types.

The judging which takes place at Shipley College is rigorous. Three judges in white coats hold up each mouse in turn by its tail, scrutinise its belly, place the animal in their hands, smooth its fur and pull its tail along its back to measure its length. As the judges are breeders themselves they know what to look for, although they may have personal preferences. Jack Hartley, 73,

*In Britain the National Mouse Club organises shows and awards cups, certificates and distinctions for the best breeds, above. The club currently has 150 amateur breeders.*



English champion, explains: "I choose my mice to suit the judges' tastes. I know which ones will please them."

The house mouse, *Mus musculus*, reared usually in a house or in a garden shed, is born in a litter averaging eight, after a gestation period of only three weeks. It reaches sexual maturity at five or six weeks. A female can give birth every few weeks, so she may produce more than 100 young a year. Breeders must be able to control a population of several hundred mice, which demand constant care and attention. They need to be fed and given milk and water to drink; it is rumoured that some are even given vitamins to increase the sheen of their coats.

Selection is the key to rearing pedigree mice, and competitors select strains by cross-breeding. An essential factor is the "25 per cent" rule: for example, if a breeder with a dull-coated "dutch" wants to rear a satin-coated mouse, he will need to mate the two varieties. But the litter they produce will not have a satin coat. It is only through the mating of the next generation that he will obtain a strain of satin-coated dutch—in other words, 25 per cent of the litter.

The rules of genetics require a high

rate of rejection, and numerous young have to be destroyed at birth. Breeders need to be able to recognise good fathers and high-quality mothers, and they improve their stock by exchanging their mice with those of fellow enthusiasts. They also maintain a stock of perfect clones, or pure strains, obtained

*Mouse shows have been held in Britain since the 1890s. The judging, as seen in a 1946 show in Shipley, Yorkshire, above, has always been rigorous. A judge, at a recent show, below, assesses two mice, from one of 50 varieties, holding them by the tails to scrutinise their bellies and fur. Judges are always breeders themselves.*





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from what amounts to 20 years of deliberate incest. A champion is often the result of the elimination of entire generations of unwanted specimens.

Thus mouse-breeders are amateur geneticists. As the mouse has retained many chromosomes identical to those of humans and as its fertility allows observation of transmission of hereditary characteristics in a relatively short interval of time, it is at the core of the history of genetics.

William Bateson discovered these hereditary strains in mice in 1903, followed five years later by a Frenchman, Lucien Cuénot. One result of the subsequent race by laboratories in Europe and the United States to develop species of mice through selection was the white mouse. But it is believed that as long ago as 80BC the Japanese had already discovered the existence of genes. By selective breeding of a peculiar "waltzing" mouse, popular as a pet, they found that its tendency to turn round and round was hereditary.

There is a modest interest in mice on the Continent, notably in Holland and Germany, but it is in the United States that mouse-fancying has really caught on. It began on the west coast in southern

California about 20 years ago and has spread to the east coast. There are now several hundred enthusiasts. Less rigorous in their approach than British competitors, the Americans show rats as well as mice. They even add a touch of frivolity to the proceedings by giving a champion a pet name—unheard-of in

*In the United States rodent-fancying started about 20 years ago in southern California. The American breeders tend to be less serious than their British counterparts. On the west coast a breeder prepares to take her rats for a stroll along Sunset Boulevard, above. Some rats even become family pets, below.*





*Rodent-rearers on the east coast of America tend to be concentrated in New York and Philadelphia. Rat racing is popular there, with some breeders having built their own special race-tracks, like Bob Rizzie's, above, in Pennsylvania. The elephant's fear of mice, related in numerous tales, is a real one as the picture below shows.*

Britain—and run side-shows to relieve the tension of the main competition.

A highlight of shows on the eastern seaboard is the rat race. At a recent close-run final at Eileen Brown's, in Pennsylvania, breeder Bob Rizzie, who has built a race-track with corridors,

raced his rat Molly against Liz Fucci's Weebee. Molly dawdled at the starting-door, while Weebee, having wasted time gnawing at the wooden structure, crossed the finishing-line in a final sprint. "He was born to it," Liz Fucci exclaimed while brandishing the trophy awarded to her rat. "Weebee has been training for months, going back and forth on our bedcover!"

Mouse-breeding has devotees on both sides of the Atlantic: in America the majority of breeders are women, who find that the hobby provides a quirky respite from monotonous talk of baseball scores or the latest slimming fads. In Britain breeders are mostly retired men, from all walks of life, who take the business of mice much more seriously. Britain's pre-eminence in amateur rodent-rearing probably stems from a century of experience, the well-known British attachment to animals and, perhaps, national eccentricity. But Dave Bunford, secretary-general of the National Mouse Club, thinks there is another reason: "It's the housing shortage. Most of us would like to breed dogs or horses but we don't have the room. With mice you can breed a real champion in relatively little space and at a low cost." □



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NYONYA CHINA.

Nyonya cooking is a culinary melting-pot. Dip into it and you emerge with delicacies inspired by Thailand, Canton, Malaysia, the Malabar coast, Sumatra and even Portugal. The influences are clear: Thai colour and bite, the cornucopia of tropical fruit and vegetables from the Malay peninsula, a fascination with spices and, of course, Chinese technical dexterity.

The Nyonyas are the wives of the Babas, the Straits Chinese who have been settled in Malaysia since the 15th century. Their history is centred upon Malacca, where they were trading at least 100 years before the arrival of the Portuguese, when it was a dependency of the king of Siam. "This place," wrote an early-17th-century traveller of the port, "is the market of all India, of China, and the Moluccas, and of other islands round about, from all which places, as well as from Banda, Java, Sumatra, Siam, Pegu, Bengal, Coromandil and India arrive ships which come and go charged with an infinity of merchandises."

Three centuries on, Baba influence has spread throughout the peninsula. There are Penang Nyonyas as there are Singaporean Nyonyas, whose cooking styles differ only in the details.

Mention Nyonya food to anyone who has sampled it and the likely response will be "Hot!". Although it is surprising that people with their roots in south China, where traditional cuisine is less spicy, should so enjoy the taste of chillies, given the Nyonyas' central place in south-east Asia today it would be more amazing if they did not. Yet the chilli plant is not native. It originated in

South America and was probably introduced to the region by the Portuguese.

Sourness is another typical characteristic of Nyonya food. Often the flavour comes from tamarind rather than lemon juice. *Acars* (pickles) are more varied and imaginative than those found in the Indian subcontinent: *acar betik*, made with papaya; *acar kunyit ikan*, a fish pickle flavoured with garlic and ginger; assorted *acar awak*, vegetable pickles.

A taste for "hot and sour" dishes, especially those in fish sauces, is something the Nyonyas share with the Thais. They also borrow *sambals*—sauces with concentrated flavours—from the Malays and give them a special tweak. *Sambal belacan* is a paste of fresh or dried chillies and toasted *belacan* (fermented shrimp seasoning used throughout Malaysia and Indonesia). *Sambals* are accompanied by segments of fresh lime, to be squeezed over the sauce.

*Gulais*, or curries, also often contain *belacan*. In other respects they resemble the curries of the subcontinent. Most recipes include coconut milk; many have the subtle scent of lemon grass; turmeric is used fresh; cumin, coriander seed, star anise, fennel, cloves, nutmeg and cassia give their own discreet notes. What makes these curries different from others in the region is the addition of a totally Chinese ingredient like bitter melon or fried soya-bean cakes.

Shrimp, crab and fish dressed in elaborate ways are the Nyonya cook's pride and joy. A sweet-and-sour sauce will differ from its Cantonese equivalent only in the addition of chillies. For *ikan panggang*, fish (typically sting-ray steaks) are wrapped in softened banana leaves and

grilled over charcoal. Pomfret (a firm-fleshed flat fish similar to flounder), members of the bonito family and anchovies are all turned into *sambals*, *gulais* and *acars*. Add on salt fish, cuttlefish, razor-shells and dried shrimps and you are still only scratching the surface.

With vegetables and noodles the Babas return to their Chinese roots. Bean curd, snow peas, bean sprouts, rice vermicelli, assorted mushrooms and the full gamut of *choi* (brassicas) compete with jackfruit, bread-fruit, sweet potatoes and yams. Stir-frying comes into its own. Street food and home cooking overlap.

Malaysian cuisine has many ingredients unfamiliar to Europeans (though they are often available from oriental greengrocers in the West). To single out one from its repertoire is perhaps over-selective, but the screwpine leaf (*daun pandan*) deserves a special mention. Infused in syrup, it has an exquisite aroma that has been described as "roses with a dash of ether". Mention sago to an Englishman of the old school and he is likely to shudder. Yet at tea-time, if a Nyonya serves it as a dessert flavoured with fresh coconut milk and *pandan* syrup, the words "sago pudding" take on an entirely new meaning.

Nyonya cooking retains the ability to surprise. It is not easy to pin down since the style depends entirely on the skills of the cook. The French use the expression *gout du terroir* (the taste of the soil) to describe food that is rooted in the landscape. The Babas are lucky to have found wives able to transform south-east Asia's range of wonderful produce into such delicacies.

## SOME NYONYA FAVOURITES

### IKAN MASAK ASSAM

Tamarind gives its distinctive sourness to this dark sauce. In the Far East you would probably be using chubb mackerel or hard tail for the dish below, but in the West mackerel, small bass or mullet would be ideal.

1½lb/675g whole fish, gutted and scaled if necessary  
sea salt

#### For the sauce

2 stalks halved lemon grass, 2oz/50g tamarind soaked in boiling water, 1tbsp dark soy, 1tbsp light soy, 2 sliced shallots, 3 split chillies with seeds removed, 1tsp brown sugar  
1tsp cornflour dissolved in water

#### For the garnish

1tsp sesame oil  
2 spring onions, shredded



PHOTOGRAPHS BY MICHELLE GARRETT FOOD FOR PHOTOGRAPHY MILYANNA

AN EXOTIC, REFRESHING DESSERT: PEARL SAGO PUDDING.



*Raffles Hotel, Singapore*

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*The Stafford Hotel, London*

Score the flesh of the fish deeply at intervals on both sides. Sprinkle with salt and leave 30 minutes. Pat dry. Put in a pot with the sauce ingredients and enough water to cover. Simmer 15 minutes. Place on a serving dish, thicken sauce lightly with cornflour and strain over the top.

To garnish, heat oil then stir in the spring onion. Fry for a few seconds and spoon over the fish.

Serves four.

#### MEE GORENG

Strictly speaking, this is hawkers' food *par excellence*. It is also a base to which may be added shrimps, prawn balls, chicken, fried tofu or Chinese greens. Timing is important, so have all the ingredients ready to hand before you start.

10oz/275g fresh egg noodles  
5oz/150g bean sprouts  
4fl oz/100ml groundnut oil  
1 clove garlic, crushed  
3 fresh green chillies, diced  
2 sliced shallots  
3 dried red chillies, soaked and diced  
2 spring onions, chopped  
1/2oz/15g tamarind soaked in  
2fl oz/50ml water and strained  
1tbsp Heinz tomato ketchup  
1tbsp light soy  
1tbsp dark soy  
1 heaped tbsp palm sugar (or dark muscovado sugar)  
salt  
*For the garnish*  
1 lime

Cook the noodles till soft in boiling, salted water and drain. Blanch the bean sprouts in boiling water. Drain and remove the tiny, indigestible bean husks from the bottom of each. Heat the oil in a wok till shimmering. Add the garlic. After 10 seconds add the fresh chillies and shallots. Stir, then add the noodles a handful at a time. Add the dried chillies and bean sprouts. Keep them working in the pan so they are well coated in oil. In quick succession add the spring onions, liquid from the tamarind, the ketchup, soys and sugar. You may need a little extra salt. Sauté the mixture for two or three minutes.

Drain and garnish with wedges of fresh lime.

Serves four.

#### GULAI LEMAK

It is difficult to separate the Indonesian, Thai and Indian influences in this Nyonya curry.

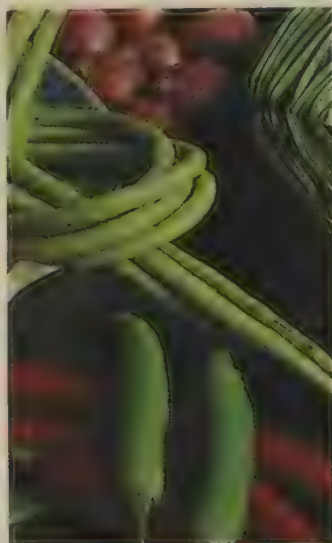
2 heaped tbsp coriander seeds, dry-roasted and ground  
1 stalk lemon grass, frozen, then grated  
*For the paste*  
5 shallots, 3 cloves garlic, 6-10 small red bird's-eye chillies (according to taste), 1 small knob of *belacan*

(dry-fried for a few seconds), 2 level tsp turmeric  
6tbsp groundnut oil  
1pt/575ml thin coconut milk  
24 large tiger prawns, shelled  
9oz/250g fresh pineapple, chopped into 1in (2.5cm) cubes  
1/pt/150ml coconut cream (thick coconut milk)  
salt

Combine coriander and lemon grass with the paste ingredients and blend in a food-processor.

Heat the oil in a heavy-bottomed pan. Add the paste mixture and fry until it becomes aromatic. Turn down heat and stir in the thin coconut milk. Add prawns and pineapple. Simmer 20 minutes. Stir in the coconut cream and adjust the seasoning.

Serves four.



#### CHILLI CRAB

Though it may not have a legitimate claim to be a Nyonya recipe, this dish is popular as street food, in restaurants and in homes.

approximately 3lb/1.5kg crabs, scrubbed thoroughly, then boiled or steamed

*For the sauce*

4tbsp groundnut oil, 4 cloves crushed garlic, 4 diced bird's-eye red chillies including the seeds, 1in/2.5cm ginger root finely diced, 4fl oz/100ml Heinz ketchup blended with 4fl oz/100ml water, 2dsp crushed rock sugar (or soft, light-brown sugar), 2dsp white vinegar, 1 heaped tsp cornflour dissolved in a little water

Remove and crack the crab claws. Break off legs. Take the body section of the crab from the shell, remove stomach and gills and cut body part into quarters.

Heat the oil in a wok. Add the garlic. After 10 seconds add the chilli, then ginger in quick succession. Add the crab and toss in oil (ensure garlic does not burn). Add ketchup, sugar and vinegar. Boil

five minutes. Thicken the sauce with cornflour solution. (You can use crab claws only for this dish, or substitute prawns or crayfish.)

Serves four.

#### ACAR AWAK

Loosely speaking, *acars* are pickles, made from salt fish, papaya, lime or even pineapple. The amount of vinegar in the recipe determines whether it is eaten as a side dish or an accompaniment for rice dishes. This mixed vegetable pickle is a Penang Nyonya favourite although it exists in several versions.

4oz/100g baby aubergines

4oz/100g cucumber

3oz/75g dry-roasted peanuts

*For the spice paste*

2oz/50g shallots, 4 cloves garlic, 1 heaped tsp turmeric, 3 bird's-eye chillies, 7 dried chillies reconstituted in water

salt (preferably unrefined sea salt)

9fl oz/250ml clear vinegar

4oz/100g cauliflower florets

4oz/100g carrot, peeled and cut into fingers

4oz/100g yard long bean (or French beans) cut into 1 1/2in (4cm) lengths

1/pt/150ml groundnut oil

2oz/50g palm sugar (or dark muscovado sugar)

Trim the ends off the aubergines. Cut them into fairly thick rings and sprinkle with salt. Halve and core the cucumber. Cut into bite-size fingers, salt them and leave to drain with the aubergines for 30 minutes. Slow-roast peanuts in a pan or a very low oven for 30 minutes. Rub off skins and crush them roughly in a mortar. Blend the spice paste ingredients in a food-processor. Rinse the cucumber and aubergines and pat dry.

Bring a pan of water to the boil. Add a pinch of salt and about half a cup of the vinegar. Blanch the vegetables one by one and drain them thoroughly.

Heat the oil in a wok until the surface shimmers. Add the spice paste and stir rapidly. As soon as you can smell the fragrance toss in the vegetables and then stir in sugar, vinegar and nuts. Transfer to a pan with a tight-fitting lid and simmer for two hours over a very low flame, stirring intermittently—you may have to add a dash of water occasionally. Check seasoning and leave to cool.

#### NYONYA SALAD

The Nyonyas' "green fish" salad takes its name from a seaweed. Nyonya salads can include hot and cooked ingredients and are often complicated dishes containing seafood, vegetables, fruit or even fresh prawn crackers.

1 cucumber

1 small pineapple

4oz/100g bean sprouts

4oz/100g cooked prawns (known in the US as shrimps), chopped

*For the sauce*

4tbsp groundnut oil, 4 crushed garlic cloves, 4 diced shallots, 6 diced chillies, 1tbsp brown sugar, 1tbsp light soy, 2fl oz/50ml strained tamarind juice, 4fl oz/100ml coconut milk, 1tsp cornflour dissolved in water

*For the garnish*

2oz/50g slow-roasted peanuts, coarsely ground

2tbsp toasted sesame seeds

Quarter cucumber lengthways, remove seeds and cut into bite-sized pieces. Peel and core pineapple; cut into bite-sized pieces. Blanch bean sprouts in boiling water, refresh and discard husks.

Heat the oil. Stir-fry garlic, shallots and chillies for a few seconds. Add sugar, soy, tamarind juice, coconut milk and a cup of water. Simmer for three minutes then thicken with cornflour. Add the cucumber, pineapple, bean sprouts and prawns. Coat with sauce and transfer to a serving dish. Sprinkle with peanuts and sesame seeds at the last moment.

Serves four.

#### PEARL SAGO PUDDING

3oz/75g pearl sago (or tapioca)

pinch salt

3 screwpine leaves (*pandan*)

2oz/50g palm sugar (or dark muscovado sugar)

1 coconut

Soak the sago in water for five minutes. Bring 1 1/2pt water to the boil. Add the salt. Pour in the sago, stir and simmer for about 15 minutes, until it turns transparent. Drain over a sieve and rinse briefly.

Split the screwpine leaves lengthwise and tie loosely in knots. Place in a pan with sugar and 1/pt/150ml water. Bring to boil and simmer four minutes. Chill.

Bake the coconut in a hot oven until the shell cracks (about 20 minutes). Open the outer shell and remove and grate the flesh. Reserve a little grated coconut for garnish, then pour 1 1/2pt/850ml boiling water over the rest and allow to infuse for two minutes. Strain the liquid into a bowl, forcing as much juice as possible out of the grated coconut. Chill the resulting coconut milk.

Spoon the sago into four stemmed glasses. Pour the palm syrup over it. Skim the coconut cream off the top of the coconut milk and spoon it over the sago. Garnish with the grated coconut.

Serves four □



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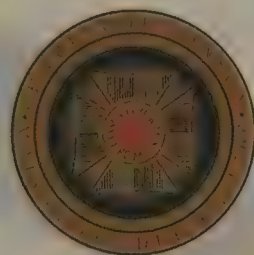
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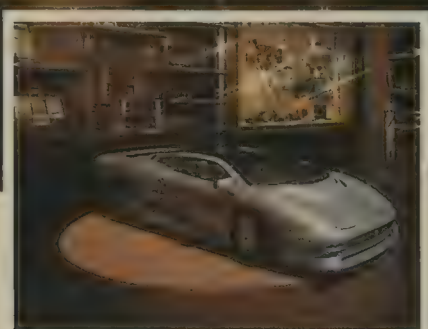
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# TRAVEL SECRETS

A guide to London's latest attractions, shops and dining, plus the best new exhibitions and events.



Sample traditional Indian dishes or "evolved" fare at Café Lazeez.

● The Travel Bookshop has expanded into the premises next door, doubling its capacity. Reflecting current leisure trends, the new area, "Pursuits", holds what is probably the city's most comprehensive collection of books on outdoor activities, as well as maps and natural-history guides. To order books by post, apply for the quarterly catalogue. 13 Blenheim Crescent, W11 2EE; tel: 071-229 5260.

● For Indian dining with a twist head for Café Lazeez. The menu offers karahi chicken (sautéed in an Indian wok) and other traditional dishes alongside "evolved" fare with a western touch—spring lamb simmered with herbs and garam masala, or "the officer's chops" (lamb chops marinated in honey and soya, served with cumin potatoes). Sample the Omar Khayyam champagne-style sparkling wine, from chardonnay vineyards south of Bombay, in either the light, spacious ground-floor café or the opulent upstairs dining-room festooned with vibrant fabrics. 93/95 Old Brompton Road, SW7; tel: 071-581 9993.

● Take to the skies with Elstree-based Cabair—its helicopter training courses can lead to a pilot's licence. Get going with the one-day Starter Pack (£495) or opt for the 10-hour Heli-Hover Course (£1,595). Too faint of heart? Then leave the controls in the hands of an expert: Cabair offers one-hour flights over the capital (£125 per person, minimum four persons). Tel: 081-953 4411.

● For opera buffs: On December 20 Smetana's *The Two Widows*, a rarely performed piece, opens at English National Opera; and on February 2 Strauss's *Der Rosenkavalier* returns in a new production by Jonathan Miller, with a very strong cast. On February 14 Massenet's *Chérubin* receives its first professional UK staging at the Royal Opera.

● The Tower of London, Britain's top historic attraction, is revamping many displays, including that of the Crown Jewels. From March the royal regalia

will be on show in a purpose-built, £10 million Jewel House, designed to accommodate up to 20,000 visitors a day. A huge new exhibition will explain the collection's historic significance.

● Tower Bridge has just emerged from a £3.75 million refurbishment. The Celebration Story, a new exhibition inside the twin towers and the old pump room, recounts the bridge's 99-year history with the aid of holograms, video displays and a simulated bridge-lift, bringing this Victorian engineering feat to life. Open daily 10am-4pm.

● Parisian-style river cruising has come to the Thames. Bateaux London's *Symphony*, with its wooden interior and huge windows, seats 180 for lunch, afternoon-tea or dinner trips, departing from Temple Pier, on Victoria Embankment. Special cruises are arranged for New Year's Eve and other occasions. Tel: 071-925 2215.

● At Hampton Court Henry VIII's State Apartments, which were opened to the public earlier this year, and the Tudor kitchens will hum over Christmas and the new year. Celebrate the Tudor court's favourite pastimes of feasting and merry-making by sampling traditional recipes in the kitchens, joining musicians and jesters in the State Apartments, or taking part in Twelfth Night revelries. Late-night shopping will be possible in the Barrack Block Shop on many days in December. Tel: 081-781 9500.

● Fifth-generation jeweller Boodle & Dunthorne, previously rooted in Liverpool and Chester, has just opened a flagship store in Regent Street. Its five-year-old Knightsbridge shop was quietly successful; now it has gone to town with the new premises, opting for a country-house style, antique furniture and a *trompe l'oeil* painted ceiling. 128-130 Regent Street, W1.



# LONDON



VICTORIA & ALBERT MUSEUM

*Doulton vase with Fabergé silver mounts, on show at the V & A.*

● The V&A gets 1994 off to a sparkling start with its exhibition of Fabergé objects (Jan 26-April 10). Be sure also to see The Golden Age (Feb 16-April 24), bringing together examples of John Channon's exceptional cabinet-making. This furniture, in flamboyant rococo style, is considered to be among the finest produced in 18th-century England.

● Julie's restaurant/wine bar is, incredibly, 25 years old. It celebrates its anniversary throughout the winter with a special three-course menu at £12.95. 135/137 Portland Road, W11; tel: 071-229 8331.

● The National Portrait Gallery's biggest development since 1896 was unveiled in November: five years of fund-raising produced the £12 million needed to acquire one-third more space. Now open are new photography and video galleries, a temporary-exhibition space (which from March 4 to May 30 will have a show of Annie Leibovitz photographs), an archive and library open to the public, and art studios and dark-rooms. St Martin's Place, WC2; tel: 071-306 0055.

● The Tate Gallery's collection of contemporary prints has expanded over the past five years thanks to important gifts, including works by Jasper Johns, David Hockney, Frank Auerbach and Lucian Freud. A selection of these are on show until March 13.

● An excuse to revisit the excellent Museum of London: a new exhibition, The Peopling of London, showing the contribution to the capital's prosperity and cultural life made by immigrants over thousands of years, continues until May 15. Open Tues-Sun. London Wall, EC2; tel: 071-600 3699.

● The Winter Café at Kensington Palace is a delightful retreat with a drawing-room atmosphere

and newspapers. Worth a visit whether or not you tour Queen Victoria's birthplace and explore the ceremonial-dress displays. One of Victoria's favourite pantomimes, *Old Mother Hubbard and her Dog*, will be presented in the Palace's Red Saloon three times daily from December 27 to January 3. Winter Café open for breakfast, lunch and tea Wed-Sun in December, daily January to mid-March; 9am-4.30pm.

● London's exciting modern buildings are seen to best advantage on one of Architectural Dialogue's half-day tours. Itineraries vary, but include the City, Docklands and the centre and west of the capital. One takes in the new MI6 headquarters and ends in Hammersmith's Ark. All are led by architects or architectural historians and appeal equally to laymen and specialists, overseas visitors and regular devotees. Every Saturday, departing Bury Street 10.15am by coach (but expect to do some walking). Tel: 081-341 1371; fax: 081-342 9108.

● The London Arts Season, running throughout February and March, offers advance information of major theatre, opera, art and other cultural events, access to London's most sought-after tickets, and the London Arts Card providing holders with discounts and special offers. Call 081-525 0123 for the leaflet listing all the top events, including *Sunset Boulevard*, *Rigoletto* at the Royal Opera House, the Salvador Dali exhibition at the Hayward Gallery, the V & A's Fabergé exhibition and José Carreras at the Royal Albert Hall. Book for any of the events by calling a single 24-hour number: 071-396 4567.

● Mulberry has opened a new store at 185 Brompton Road, SW3, concentrating on ladies' fashions, sportswear, bags and accessories.

● Spain comes to Britain this spring with a vast array of events forming the Spanish Arts Festival. Throughout March and April expect 15 exhibitions, 19 concerts and countless other activities spread among such venues as the Tate Gallery, Sadler's Wells, Wigmore Hall, the Royal Academy and the National Film Theatre. For more details, and to obtain a festival leaflet, call 071-490 2988.

● Christie's is holding an exhibition illustrating more than 200 years of American craftsmanship and design, with items loaned by the American Museum in Britain, near Bath. Visitors will be able to study Shaker furniture, traditional quilts, Navajo weaving and other textiles and furniture. The exhibition is at 8 King Street, SW1, from January 6 to 27.

● Elizabeth Street, SW1 has two noteworthy addresses: flamboyant milliner Philip Treacy has opened his first hat shop at number 69, joining a cluster of quality boutiques. And at number 55 is the Elizabeth Street Veterinary Clinic which, in addition to its regular function, provides a round-the-clock service, 365 days a year, in case of emergencies to cherished pets. Tel: 071-730 9102.



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CHAMPAGNE

FOR THE RARELY IMPRESSED

ILN'S SELECTIVE GUIDE TO SOME OF LONDON'S  
MOST INTERESTING AND ENTERTAINING EVENTS

# WINTER DELIGHTS

## THEATRE

**Derek Jacobi returns to the RSC to play Macbeth while former RSC stalwart Patrick Stewart returns from America for his version of A Christmas Carol. Old plays will get a fresh look in the new year when David Hare adapts Brecht's *The Life of Galileo*, & Yukio Ninagawa directs Ibsen's *Peer Gynt* at the Barbican.**

*Addresses & telephone numbers are given on the first occasion a theatre's entry appears.*

**The Absence of War.** David Hare's behind-the-scenes look at a Labour Party's general election campaign has more to do with personalities than political ideology. John Thaw is excellent as the Labour leader frustrated by the PR constraints of his campaign team. A strongly acted & directed production. *Olivier, National Theatre, South Bank, SE1 (071-928 2252).*

**An Absolute Turkey.** A new version of Feydeau's farce *Le Dindon*, with Felicity Kendal & Griff Rhys Jones. Peter Hall directs. Opens Jan 4. *Globe, Shaftesbury Ave, W1 (071-494 5067).*

**Angels in America I & II.** *Millennium Approaches*, the first part of Tony Kushner's epic of interweaving relationships exploring AIDS in the age of Reaganism, plays in repertory with its sequel, *Perestroika*. *Cottesloe, National Theatre, South Bank, SE1 (071-928 2252).*

**Aspects of Love.** A touring production of Andrew Lloyd Webber's 1989 musical about a young man's painful love affair with an actress. Dec 20-Jan 15. *Prince of Wales, Coventry St, W1 (071-839 5972).*

**Cabaret.** Sam Mendes directs Kander & Ebb's musical set in a sleazy nightclub in the jazz-age Berlin of 1929. With Jane Horrocks as Sally Bowles, Alan Cumming as the Emcee, & Sara Kestelman. Until Mar 12. *Donmar Warehouse, Earlham St, WC2 (071-867 1150).*

**Carousel.** An exhilarating production of Rodgers & Hammerstein's musical about the unhappy marriage of a carnival barker & a mill worker. *Shaftesbury Theatre, Shaftesbury Ave, WC2 (071-379 5399).*

**Crazy for You.** Hugely entertaining reworking of the Gershwin musical *Girl Crazy*, in which a star-struck banker puts on a show to save the theatre he is meant to be closing. *Prince Edward, Old Compton St, W1 (071-734 8951).*

**Forever Plaid.** Jolly but insubstantial show celebrating the close-harmony quartets of the 1950s & 60s. *Apollo, Shaftesbury Ave, W1 (071-494 5070).*

**An Inspector Calls.** A recast version of the National's startling & intense production of J.B. Priestley's 1945 moral thriller. With Kenneth Cranham, Julian Glover, Judy Parfitt & Sylvestra Le Touzel. *Aldwych Theatre, Aldwych, WC2 (071-836 6404).*

**Jane Eyre.** Alexandra Mathie plays Charlotte Brontë's heroine, with Tim Piggott-Smith as Rochester, in Fay Weldon's adaptation. *Playhouse, Northumberland Ave, WC2 (071-836 4401).*

**The Life of Galileo.** Brecht's drama about science & individual responsibility is presented in a new version by David Hare. Opens Feb 3. *Almeida Theatre, Almeida St, N1 (071-359 4404).*

**Macbeth.** Derek Jacobi takes the title role with Cheryl Campbell as his wife in Adrian Noble's production. Dec 16-Feb 26. *Barbican Theatre, Barbican, EC2 (071-638 8891).*

**Machinal.** Impressively designed but ultimately unmoving rendering of Sophie Treadwell's 1928 avant-garde feminist tragedy. Fiona Shaw gives a riveting performance as a woman unfulfilled by marriage & motherhood who murders her husband. Until Feb 23. *Lyttelton, National Theatre, South Bank, SE1 (071-928 2252).*

**The Madness of George III.** Alan Bennett's moving play about the personal & political consequences of the king's illness. Nigel Hawthorne is tremendous in the title role. Until Mar 5. *Lyttelton, National Theatre.*



*Ian Holm & Anna Massey as the dying man & his wife in *Moonlight*.*

**Me & Mamie O'Rourke.** Dawn French & Jennifer Saunders play mismatched friends coping with life's frustrations in an American comedy-drama by Mary Agnes Donoghue. Opens Dec 15. *Strand Theatre, Aldwych, WC2 (071-930 8800).*

**Medea.** Jonathan Kent's 90-minute production places Euripides's tragedy in a claustrophobic set of rusting metal in which Medea (Diana Rigg) plots murderous revenge for her husband's infidelity. Rigg conveys superbly the cunning behind the rage in an intense & intelligent staging. *Wyndham's, Charing Cross Rd, WC2 (071-867 1116).*

**Moonlight.** Harold Pinter's latest play is a puzzling drama about mortality & the generation gap. A dying, bedridden civil servant (Ian Holm) rages against death while his wife (Anna Massey) listens patiently & his estranged sons spar with each other in another room. Holm & Massey impress in a strong cast & the production benefits from its transfer to a larger theatre. Until Jan 1. *Comedy, Panton St, SW1 (071-867 1045).*

**Mother Courage & Her Children.** Hanif Kureishi's version of Brecht's drama has Ellie Haddington as the peasant matriarch trading to survive among the embattled factions of the Thirty Years' War. Until Jan 15. *Cottesloe, National Theatre.*

**Oleanna.** Harold Pinter's direction subtly handles the mounting tension in a grippingly acted drama by David Mamet in which a student (Lia Williams) accuses her professor (David Suchet) of sexism, sexual harassment & attempted rape. Mamet's play is provocatively written to stir up debate about the uses & abuses of political correctness. *Duke of York's, St Martin's Lane, WC2 (071-836 5122).*

**Peer Gynt.** Yukio Ninagawa directs Ibsen's drama in a new version by Frank McGuinness. Mar 3-12. *Barbican Theatre, Barbican.*

**Piaf.** Elaine Paige plays Edith Piaf in Pam Gems's warts-&-all account of the singer's battles to overcome the pressure of fame, alcohol & drugs.

Peter Hall directs. *Piccadilly Theatre, Denman St, W1 (071-867 1118).*

**Relative Values.** Enjoyable but occasionally lumbering revival of Noël Coward's 1951 class-conscious comedy about the efforts of a countess (Susan Hampshire) to prevent her son from marrying a Hollywood starlet (Sara Crowe). Tim Luscombe's production features first-rate comic performances from Alison Fiske as a lady's maid & Edward Duke as the countess's scheming cousin. *Savoy, Strand, WC2 (071-836 8888).*

**School for Wives.** Jonathan Kent directs Molière's comedy with Ian McDiarmid as Arnolphe & Emma Fielding as Agnes. Until Jan 22. *Almeida Theatre.*

**She Stoops to Conquer.** Peter Hall's dull production of Goldsmith's Restoration farce in which a squire's country house is mistaken for an inn. Donald Sinden & Miriam Margolyes bring much-needed comic gusto as the squire & his wife. *Queen's, Shaftesbury Ave, W1 (071-494 5041).*

**The Skriker.** Kathryn Hunter plays the title role of a disenchanted spirit who pursues two women in London. Caryl Churchill's new play combines dance, drama & opera. Opens Jan 27. *Cottesloe, National Theatre.*

**Steven Berkoff: One Man.** The actor-playwright performs three of his pieces. Until Jan 1. *Garrick, Charing Cross Rd, WC2 (071-494 5085).*

**Sunset Boulevard.** Andrew Lloyd Webber's stylishly staged musical adaptation of Billy Wilder's 1950 film sentimentalises the sardonic original. Patti LuPone sings superbly but is too young fully to convince as the forgotten silent movie star attempting a comeback. *Adelphi Theatre, Strand, WC2 (071-344 0055).*

**Sweeney Todd.** Stephen Sondheim's dark musical is a revenge story of high drama, low comedy & grand guignol that amuses & shocks. Denis Quilley plays the barber with Julia McKenzie as his pie-making accomplice. Back in rep from Dec 16. *Lyttelton, National Theatre.*



Susan Hampshire and Sara Cooze in *Relative Values*. Richard Moore in the RSC's *Two Gentlemen of Verona*. Patrick Stewart's rendition of *A Christmas Carol*

**Tamburlaine the Great.** Marlowe's two-part Elizabethan epic is made into one three-hour drama in Terry Hands's athletic production. Antony Sher combines physicality & poignancy as the 14th-century warlord. Until Feb 22. *Barbican Theatre, Barbican, EC2* (071-638 8891).

**Travels with My Aunt.** Giles Havergal's eccentric adaptation of Graham Greene's novel about a retired bank manager's adventures with his globe-trotting aunt. Four actors play 20 or so characters in what is less a play & more a *tour de force* of comic acting. *Whitehall Theatre, Whitehall, SW1* (071-867 1119).

**Travesties.** Tom Stoppard's 1974 philosophical comedy is a dazzling mixture of parody, slapstick, & debate about art & revolution. Antony Sher plays a British consular official in 1917 Zurich who becomes involved with Lenin, James Joyce and Dada founder Tristan Tzara. Until Feb 24. *Barbican Theatre, Barbican*.

**The Two Gentlemen of Verona.** David Thacker's entertaining production, complete with on-stage palm court orchestra, sets Shakespeare's early romantic comedy in 1930's high society for its story of one man's pursuit of his best friend's girl. Richard Moore's lugubrious servant is hilarious. Until Jan 15. *Theatre Royal, Haymarket, SW1* (071-930 8800).

**Unfinished Business.** A new play by Michael Hastings about a love affair that affects a British aristocratic family in 1940 & 1993. With Gemma Jones, Philip Voss & Toby Stephens. Jan 19-Feb 24. *The Pit, Barbican*.

**Wildest Dreams.** Alan Ayckbourn directs his own dark comedy about a group of sad, insecure individuals who retreat into the world of a role-playing fantasy board-game. With Brenda Blethyn & Sophie Thompson. Until Mar 12. *The Pit, Barbican*.

#### RECOMMENDED LONG RUNNERS

**Blood Brothers,** *Phoenix* (071-867 1044); **Buddy,** *Victoria Palace* (071-834 1317); **Cats,** *New London* (071-405

0072); **Five Guys Named Moe,** *Lyric* (071-494 5045); **Joseph & the Amazing Technicolor Dreamcoat,** until Jan 15, *Palladium* (071-494 5020); **Les Misérables,** *Palace* (071-434 0909); **Miss Saigon,** *Theatre Royal, Drury Lane* (071-494 5001); **The Mousetrap,** *St Martin's* (071-836 1443); **The Phantom of the Opera,** *Her Majesty's* (071-494 5400); **Starlight Express,** *Apollo Victoria* (071-630 6262); **The Woman in Black,** *Fortune* (071-836 2238).

#### OUT OF TOWN

**RSC season at Stratford:** At the Royal Shakespeare Theatre: *King Lear*, with Robert Stephens, until Jan 29. *The Merchant of Venice*, with David Calder as Shylock, until Jan 27. *The Tempest*, directed by Sam Mendes, with Alec McCowen as Prospero, until Jan 29. *Love's Labour's Lost*, with Daniel Massey, until Jan 25. At the Swan Theatre: *Murder in the Cathedral* by T.S. Eliot, until Jan 29. *The Venetian Twins* by Carlo Goldoni in a new version by Ranjit Bolt, until Jan 29. *The Country Wife* by Wycherley, until Jan 29. *Elgar's Rondo* by David Pownall, with Alec McCowen as Edward Elgar, until Jan 25. At The Other Place: *Ghosts* by Ibsen, until Jan 27. *Moby Dick*, until Jan 25. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwicks CV37 6BB* (0789 295623).

#### CHRISTMAS &

#### CHILDREN'S SHOWS

**Aladdin.** A traditional Victorian panto performed in one of London's last remaining music-halls. Until Feb 6. *Players' Theatre, Villiers St, WC2* (071-839 1134).

**Beauty & the Beast.** The well-known fairy-tale adapted for the stage. Until Jan 23. *Unicorn, Great Newport St, WC2* (071-836 3334).

**The BFG.** David Wood's adaptation of Roald Dahl's book about a big, friendly giant. Until Jan 15. *Albery, St Martin's Lane, WC2* (071-867 1115).

**A Christmas Carol.** Patrick Stewart performs his solo version of Dickens's story. Dec 27-Jan 9. *Old Vic, Waterloo Rd, SE1* (071-928 7616).

**Cinderella.** Dorothy Atkins in the title role. Dec 21-Jan 15. *Shaw Theatre, 100 Euston Rd, NW1* (071-388 1394).

**Cinderella.** With Ronnie Corbett as Buttons & Janet Brown as the Fairy Godmother. Until Jan 15. *Churchill, Bromley, Kent* (081-460 6677).

**Dick Whittington.** Cheryl Baker in the title role, with Lorraine Chase & John Altman. Until Jan 16. *Ashcroft, Croydon, Surrey* (081-688 9291).

**Dick Whittington & His Cat.** With Jonathan Morris, Kate O'Mara & Bernard Cribbins. Until Jan 22. *Richmond Theatre, Richmond, Surrey* (081-940 0088).

**Grease.** Exuberant rock 'n' roll musical. *Dominion, Tottenham Court Rd, W1* (071-580 8845).

**The Iron Man.** Pete Townshend's rock-opera adaptation of the Ted Hughes novel. Until Feb 12. *Young Vic, The Cut, SE1* (071-928 6363).

**Jack & the Beanstalk.** With Stefan Dennis & Little & Large. Dec 16-Jan 30. *Wimbledon Theatre, 93 The Broadway, SW19* (081-540 0362).

**Noddy.** Adventures with the little hero. Until Jan 16. *Lyric Hammersmith, King St, W6* (081-741 2311).

**Peter Pan.** The Black Light Theatre of Prague presents J.M. Barrie's tale. Dec 21-Jan 8. *Sadler's Wells, Rosebery Ave, EC1* (071-278 8916).

**Peter Pan.** Toyah Willcox is Peter with Brian Blessed as Captain Hook. Dec 17-Jan 8. *Ivonne Arnaud Theatre, Guildford, Surrey* (0483 60191).

**Red Riding Hood: The Panto.** A new show by Patrick Prior, including a witch called Hazel & three pigs. Until Jan 22. *Theatre Royal Stratford East, Gerry Raffles Sq, E15* (081-534 0310).

**Sooty's World Cruise.** Glove puppets for the very young. Dec 20-Jan 8. *Bloomsbury Theatre, Gordon St, WC1* (071-387 9629).

**The Wind in the Willows.** Alan Bennett's delightful adaptation of Kenneth Grahame's book. With Desmond Barrit, Michael Bryant & Adrian Scarborough. *Olivier, National Theatre, South Bank, SE1* (071-928 2252).

## CINEMA

Martin Scorsese's *The Age of Innocence*, his stunning, sumptuous foray into the age of corset & bustle, provides Daniel Day-Lewis with another outstanding role. Chen Kaige's award-winning *Farewell My Concubine* has already caused controversy in China. Robert De Niro directs for the first time in *A Bronx Tale*, & there are new films directed by & starring both Woody Allen & Clint Eastwood.

**Addams Family Values** (PG). Uncle Fester (Christopher Lloyd) falls for the nanny (Joan Cusack) to the newest arrival in the bizarre household of Gomez (Raul Julia) & Morticia (Anjelica Huston) Addams, & their other children (Christina Ricci & Jimmy Workman), all happily returned from the first film. Barry Sonnenfeld again directs.

**The Age of Innocence** (U). Martin Scorsese's magnificent version of the Edith Wharton novel represents a significant change of direction for him, its subject being an unfulfilled love affair in the upper reaches of the New York social register in the 1870s. Daniel Day-Lewis & Michelle Pfeiffer are the frustrated couple, with Winona Ryder as his young bride who is aware of his feelings for the other woman, but never lets him know. With Jonathan Pryce, Richard E. Grant & Miriam Margolyes. Opens Jan 28.

**Another Stakeout** (PG). A sequel to the 1987 film *Stakeout* with Richard Dreyfuss & Emilio Estevez returning as two Seattle police detectives, this time mounting a vigil on a luxurious island holiday home to find a missing witness. Rosie O'Donnell plays an assistant district attorney who joins them (accompanied by her pet Rottweiler) as they pretend, with little success, to be a family on vacation. John Badham directed this lively comedy thriller. Opens Dec 31.



Frustrated love for Daniel Day-Lewis & Michelle Pfeiffer in *The Age of Innocence*. Rapping Robin Hood: *Men in Tights*. Gong Li in *Farewell My Concubine*.

**Bhaji on the Beach** (15). The first British feature to be directed by an Asian woman. Gurinder Chadha's perceptive film relates the adventures of various members of a group of Birmingham women during a day trip to Blackpool. Opens Jan 21.

**A Bronx Tale**. In Robert De Niro's debut as a director, he also plays a bus driver whose nine-year-old son witnesses a shooting. The boy refuses to name the man responsible, a local hood played by Chazz Palminteri (who wrote the screenplay). The crook becomes an alternative father to the boy as the story develops into a conflict between good & evil. Opens Feb 18.

**Carlito's Way**. Brian De Palma's film, adapted from two novels by Edwin Torres, has Al Pacino as a Puerto Rican gangster from East Harlem released from prison who wants to go straight. He becomes involved with a dancer (Penelope Ann Miller) & a shady lawyer (Sean Penn) who is in conflict with the Mafia. The film features a spectacular chase in Grand Central Station. Opens Jan 7.

**Century** (15). Stephen Poliakoff directs his own screenplay set in 1899. Clive Owen, playing the son of a Romanian immigrant, joins a London medical research team led by Charles Dance, & falls in love with a liberally-minded laboratory assistant, Miranda Richardson. Traditional values are challenged by the new scientific & social outlook of the forthcoming 20th century. Opens Dec 31.

**Desperate Remedies** (15). A melodrama from New Zealand, written & directed by Stewart Main & Peter Wells, in which a woman, anxious to save her sister from drug addiction, arranges a marriage for her. The penniless man she chooses falls in love with her instead, upsetting the arrangement she has with another woman. Bizarre & lush, visually recalling the Hollywood movies of Wyler and Sirk. Opens Dec 26.

**Farewell My Concubine** (15). Chen Kaige's powerful film, joint

winner of the Palme d'Or at Cannes, describes an intimate triangular relationship against the profound changes in Chinese society from the 1920s to the 1970s. Leslie Cheung plays a performer in the stylised Peking opera. His dramatic partner, Zhang Fengyi, marries a prostitute, Gong Li, precipitating upheaval. Opens Jan 7.

**The Hour of the Pig** (15). Leslie Megahey's bawdy comedy is set in the Middle Ages when the trial of animals for human misdemeanours occasionally occurred. A pig belonging to a gypsy woman is accused of killing a boy, but a young lawyer (Colin Firth) realises that the case is really about prejudice. With Ian Holm, Donald Pleasence & Nicol Williamson. Opens Jan 21.

**Innocent Moves** (PG). An exciting film about chess? The writer-director Steven Zaillian shows it is possible. A young prodigy, Max Pomeranc, is discovered by a hustling player, Laurence Fishburne, at the open-air tables in New York's Washington Square. His father, Joe Mantegna, hands him over to a master, Ben Kingsley, for tuition. A conflict ensues between Kingsley's disciplined, intellectual approach & Fishburne's instinctive play. Opens Jan 14.

**Malice** (15). Intricate, entertaining but not-too-plausible thriller directed by Harold Becker, with Bill Pullman & Nicole Kidman as a young professor & his wife in a Massachusetts college town threatened by a rapist. Opens Jan 7.

**Manhattan Murder Mystery** (PG). In Woody Allen's new film he is married to Diane Keaton who suspects that the man in the next apartment may have murdered his wife. Their friends (Alan Alda & Anjelica Huston) are drawn into the intrigue. There are nods towards Hitchcock's *Rear Window* when Keaton is exploring the neighbour's quarters, unaware he is about to return. Opens Jan 21.

**Menace II Society** (18). The astonishing directorial debut of twin 21-year-old brothers Allen & Albert

Hughes concerns gang warfare in Watts, Los Angeles. A black teenager sees his friend shoot a Korean storekeeper, which results in the perpetrators becoming street heroes. The witness's brave girlfriend attempts to deflect him from pursuing the short, violent criminal life of his contemporaries. Opens Jan 7.

**Mrs Doubtfire**. A comedy directed by Chris Columbus from the novel by Anne Fine. Robin Williams, in order to see his three children after a messy divorce from Sally Field, disguises himself as an elderly British female housekeeper. The film is a *tour de force* for Williams. Opens Jan 28.

**A Perfect World** (15). Kevin Costner plays an escaped convict who takes a small boy as hostage. Then he discovers that the fatherless child, having been brought up by a religious zealot, has missed out on the normal activities of a young life, & develops a quasi-paternal relationship. In pursuit is an old Texas cop, played by Clint Eastwood, who also directed. Opens Dec 26.

**Robin Hood: Men in Tights** (PG). The new Mel Brooks film attempts the almost impossible by parodying Kevin Costner's depiction of the Sherwood Forest outlaws. Cary Elwes looks more like Errol Flynn than Costner, his Maid Marian is Amy Yasbeck, Roger Rees is the Sheriff of Nottingham (sic) & Brooks himself plays Rabbi Tuckman. The film is a compendium of every known joke that can be applied to the old legend. Opens Dec 17.

**Shadowlands**. William Nicholson has adapted his television & stage account of C. S. Lewis's late marriage & early widowhood, with Anthony Hopkins & Debra Winger giving brilliant & moving performances as the reclusive Oxford bachelor & the bright American divorcee who dies slowly from cancer. Director Richard Attenborough convincingly conveys the atmosphere of Oxford University & academic life in the early 1950s. Opens Mar 4.

## OPERA

Massenet's *Chérubin*, which recounts the story of the page Cherubino after Mozart's *Marriage of Figaro*, receives its British stage première on St Valentine's Day at the Royal Opera. Smetana's drawing-room comedy *The Two Widows* is at English National Opera & *Turandot* is staged by Welsh National Opera in Cardiff.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (071-836 3161).

**Die Fledermaus**. With Vivian Tierney as Rosalinda, Geoffrey Dolton/Donald Maxwell as Eisenstein. Dec 15,17,21(m&e),31,Jan 5,7,11,13,22(m&e),27,29,Feb 1,4,10.

**Lohengrin**. Mark Elder's well-judged conducting gets far closer to the heart of Wagner's score than does Tim Albery's uninspired staging, hampered by unevocative sets, which draws no more than routine performances from soloists & chorus, though Linda Finnie is an impressive Ortrud & the other principals will mature into their roles. Dec 18,22,29.

**The Two Widows**. With Marie McLaughlin & Anne-Marie Owens, produced by David Pountney & conducted by Adam Fischer. Dec 20,23,30,Jan 6,8,12,15,18,20.

**Xerxes**. Nicholas Hytner's imaginatively conceived staging returns with Louise Winter in the title role, & many of the original cast. Jan 14,19,21,26,28,Feb 3,9,11,14,16,24.

**Der Rosenkavalier**. Production by Jonathan Miller, with Anne Evans as the Feldmarschallin, Sally Burgess as Octavian, Rosemary Joshua as Sophie, John Tomlinson as Ochs. Feb 2,5,8,12,15,18,23,26,Mar 2,4,7.

**Falstaff**. Benjamin Luxon sings the title role, with Janice Cairns as Alice, Yvonne Howard as Meg, Anne Collins as Quickly, Alan Opie as Ford in David Pountney's spirited staging. Feb 17,19,22,25,Mar 1,3,8.



Eva Marton sings *Elektra* at the Royal Opera. *Lohengrin* provides a musical feast at English National Opera. Irek Mukhamedov dances in *Othello* & *Mayerling*

#### ENGLISH TOURING OPERA

*Sadler's Wells, Rosebery Ave, EC1 (071-278 8916).*

**La Bohème.** New music director Martin André makes his début in this production, with Heather Lorimer as Mimi. Feb 21,23,25.

**L'Elisir d'amore.** Susan Gritton sings Adina in Stephen Medcalf's staging. Feb 22,24,26.

#### MUSIC THEATRE LONDON

*Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800).*

**Così fan tutte.** Tony Britton's updated version introduces two RAF pilots & a gospel preacher into a libretto that would surprise da Ponte; Nick Broadhurst directs. Dec 27-Jan 1.

#### MUSIC THEATRE WALES

*Queen Elizabeth Hall.*

**The Fall of the House of Usher.** Philip Glass's opera based on the horror story by Edgar Allan Poe, directed by Michael McCarthy. Dec 18.

#### ROYAL OPERA

*Covent Garden, WC2 (071-240 1066).*

**Tosca.** Anna Tomowa-Sintow sings the title role, with Alberto Cupido as Cavaradossi & Sergei Leiferkus as Scarpia. Dec 13,16,18.

**Carmen.** American mezzo Denyce Graves makes her house début as Carmen, with Neil Shicoff/Richard Margison as Don José, Barseg Tumanyan as Escamillo, Leontina Vaduva as Micaëla, in Nuria Espert's staging. Jan 21,24,27,29, Feb 2.

**Elektra.** Eva Marton repeats her powerful performance of the title role in Götz Friedrich's harrowing production, with Robert Hale as Orestes, Marjana Lipovšek as Klytemnestra. Jan 26,31, Feb 4,8,12,17.

**Gloriana.** Opera North's staging, with Josephine Barstow as Queen Elizabeth, Thomas Randle as Essex, Clive Bayley as Raleigh. Feb 7,10.

**Chérubin.** Gennadi Rozhdestvensky conducts Tim Albery's production; Susan Graham sings the title role. Feb 14,16,18,21,24,26, Mar 1.

**Rigoletto.** Giorgio Zancanaro & Alexandru Agache share the title role, with Young-Ok Shin/Maureen

O'Flynn as Gilda, Francisco Araiza/Jerry Hadley as the Duke of Mantua, conducted by Simone Young. Feb 19,22,25,28, Mar 3,5,9,11.

#### TRAVELLING OPERA

*Barbican Hall, EC2 (071-638 8891).*

**The Magic Flute.** Peter Knapp's new production, with Timothy Robinson as Tamino, Linda Clemens as Pamina, Penelope Randall-Davies as the Queen of the Night. Jan 5,6,7.

#### OUT OF TOWN

#### OPERA NORTH

**Gloriana.** New production by Phyllida Lloyd; Paul Daniel conducts.

**La traviata.** With Michal Shamir as Violetta, David Maxwell Anderson as Alfredo.

**L'Etoile.** Chabrier's comedy wittily translated & staged.

*Grand Theatre, Leeds (0532 459351), Dec 18-Jan 29. Theatre Royal, Nottingham (0602 482626), Feb 15-19. Palace, Manchester (061-242 2503), Feb 22-26.*

#### SCOTTISH OPERA

*Theatre Royal, Glasgow (041-332 9000).*

**The Magic Flute.** Martin Duncan's production, which adds its own confusion to the mysteries of Schikaneder's libretto, conducted by Nicholas McGegan, with Iain Paton as Tamino, Anne Dawson as Pamina, George Mosley as Papageno. Jan 20,22(m), Feb 10,12.

**L'Elisir d'amore.** New production by Giles Havergal, conducted by Marco Guidarini, with Simon Keenlyside as Belcore, Paul Charles Clarke as Nemorino, Cheryl Barker as Adina, Claude Corbeil as Dulcamara. Feb 1,3,5(m),7,9,11.

#### WELSH NATIONAL OPERA

*New Theatre, Cardiff (0222 394844).*

**Cinderella.** Rebecca Evans sings the title role in Robert Carsen's staging of Massenet's opera. Dec 13,15,17.

**Turandot.** Production by Christopher Alden, conducted by Carlo Rizzi, with Mary Jane Johnson as Turandot, Edmund Barham as Calaf, Patricia Racette as Liù. Feb 12,22,25.

**Ariodante.** Della Jones sings the title role, with Alwyn Mellor as Ginevra, Felicity Palmer as Polinesso. Feb 24,26.

## DANCE

**Irek Mukhamedov, star of the Royal Ballet, appears in Kim Brandstrup's new *Othello*, & alternates with Zoltan Solymosi as Prince Rudolf in *Mayerling* at Covent Garden. Moscow City Ballet brings two Tchaikovsky favourites to London & The Place offers a month of modern dance.**

**English National Ballet.** Ben Stevenson's version of *The Nutcracker*, with designs by Desmond Heeley. Dec 22-Jan 22. *Festival Hall, South Bank Centre, SE1 (071-928 8800).*

**Irek Mukhamedov & Company.** The Russian dancer takes the title role in *Othello*, created by Kim Brandstrup & his own Arc Dance Company; also commissioned works by William Tuckett & Matthew Hart, & diversissements *Diana* & *Actaeon* & *Tarantella*. Feb 9-12. *Sadler's Wells, Rosebery Ave, EC1 (071-278 8916).*

**Moscow City Ballet.** *The Sleeping Beauty*, with Evgenia Vorobieva as Aurora, *Swan Lake*, with Natalia Yakovieva & Svetlana Filippova sharing the role of Odette/Odile. Jan 10-15. *Sadler's Wells.*

**Resolution! 1994.** Modern dance series featuring companies from Belgium, France, Germany, Canada & UK. Jan 11-Feb 7. *The Place, 17 Dukes Rd, WC1 (071-387 0031).*

**Royal Ballet.** Double bill: Balanchine's *Ballet Imperial*, with various débuts scheduled, & Ashton's *Tales of Beatrix Potter*, staged by Anthony Dowell; Dec 14,15,21,29,30, Jan 4,8; *Beatrix Potter* only, matinees Dec 21,22,29, Jan 8. *The Nutcracker*, Peter Wright's production, Dec 17,18(m),20,22,23(m&c),27(m&c),28,31, Jan 3(m&c),5,10. *Romeo & Juliet*, choreography by MacMillan, Jan 6,7,18,19,20,25. *Mayerling*, MacMillan's ballet to music by Liszt, Jan 28, Feb 1,3,5, Mar 19(m&c). *Royal Opera House, Covent Garden, WC2 (071-240 1066).*

## MUSIC

**The Barbican offers a weekend devoted to John Tavener & a Schumann series conducted by Raymond Leppard. At the Festival Hall, James Levine conducts the Philharmonia & Klaus Tennstedt conducts the London Philharmonic. Margaret Price sings at the Wigmore Hall, Olga Borodina at the QEH.**

#### BARBICAN HALL

*Silk St, EC2 (071-638 8891).*

**LSO Christmas Concerts.** Richard Hickox conducts classics & carols. Dec 16,17,18, 7.15pm.

**London Concert Orchestra, Thomas Tallis Choir.** Bach, Franck, Handel, Gounod, Berlioz, & carols for choir & audience. Dec 19, 3pm; Dec 23, 7.30pm.

**Royal Philharmonic Orchestra.** Popular classics & carols for audience, Dec 20,22; Mozart, Handel, Grieg, Beethoven, Dec 26; 7.30pm.

**Opera Gala.** Josephine Barstow, Arthur Davies, Steven Page, London Concert Orchestra & London Choral Society in excerpts from operas by Bizet, Rossini, Verdi, Leoncavallo, Puccini, Mascagni. Dec 27, 7.30pm.

**Mozart Festival Orchestra,** wearing 18th-century costume, perform a Mozart programme, with Ian Watson as director & pianist. Dec 28, 7.30pm.

**Gilbert & Sullivan Gala.** Excerpts from favourite works, with former members of the D'Oyly Carte Opera Company & London Concert Orchestra. Dec 29, 7.30pm.

**LSO New Year Concerts.** John Georgiadis conducts Strauss & other Viennese favourites. Dec 31, 7.30pm, Jan 1, 3pm & 7.30pm. Jan 2, 7.30pm.

**Mstislav Rostropovich,** cello, **Ian Brown,** piano. Beethoven, Bach, Prokofiev, Rachmaninov. Jan 8, 7.30pm.

**Royal Philharmonic Orchestra, Royal Choral Society.** Nicholas Cleobury conducts Beethoven's Symphonies Nos 8 & 9. Jan 15, 8pm.



*Lindsay String Quartet at the Queen Elizabeth Hall. Cardiff Singer of the World Inger Dam-Jensen at the Barbican. James Levine conducts the Philharmonia.*

#### Cardiff Singers of the World.

Inger Dam-Jensen, soprano, Paul Whelan, baritone, perform arias & lieder by Donizetti, Mahler, Mozart, Walton, with the BBC National Orchestra of Wales. Jan 18, 7.30pm.

**Ikons:** A weekend devoted to the music of John Tavener, including performances of *Akathist of Thanksgiving* in Westminster Abbey, Jan 21, *In alium & Ultimos Ritos* in Westminster Cathedral, Jan 24; also film, composition project, concerts by BBC Symphony Orchestra. Jan 21-24.

**City of Birmingham Symphony Orchestra.** Mark Elder conducts Elgar, Berlioz, Sibelius. Jan 28, 7.30pm.

**Schumann & Friends.** Raymond Leppard conducts the English Chamber Orchestra in Schumann's Symphonies Nos 1-4 & works by Brahms, Weber, Mendelssohn, Meyerbeer, Berlioz, Schubert; Jan 31, Feb 4, 5, 8; recitals by Nikolai Demidenko, Feb 5, Felicity Lott, Feb 6, Medici String Quartet, Feb 7.

**New Queen's Hall Orchestra.** James Judd conducts Elgar, Feb 10; Vernon Handley conducts Rachmaninov, Feb 19; Barry Wordsworth conducts Brahms, Feb 28; 7.30pm.

**London Sinfonietta.** Oliver Knussen conducts first performances of works by Anderson, Golijov, Zuidam, Ades. Feb 11, 7.30pm.

**London Symphony Orchestra.** André Previn conducts Beethoven, Shostakovich, Feb 12, Britten, Walton, Brahms, Feb 13; Carlo Rizzi conducts Mozart, Haydn, Schubert, Feb 17; Richard Hickox conducts Stravinsky, Prokofiev, Holst, Feb 20; Georg Solti conducts Stravinsky, Tchaikovsky, Feb 24; 7.30pm.

**Hungarian State Orchestra.** Ken-ichiro Kobayashi conducts Wagner, Brahms, Bartók, Feb 16, 7.30pm.

**Orchestre National de France.** Charles Dutoit conducts Roussel, Ravel, Debussy, Feb 18, 7.30pm.

**Maxim Vengerov,** violin, **Itamar Golan,** piano. Mozart, Brahms, Prokofiev, Wieniawski. Feb 27, 4pm.

#### FESTIVAL HALL.

*South Bank Centre, SE1 (071-928 8800).*

**Philharmonia Orchestra & Chorus.** Lorin Maazel conducts Verdi's Requiem. Dec 16, 7.30pm.

**Hospitals' Christmas Carol Concert.** Charles Farncombe conducts massed hospitals' choirs in carols & Christmas music. Dec 18, 3pm & 7.30pm.

**London Philharmonic & Choir.** Mariss Jansons conducts Verdi, Debussy, Respighi. Dec 19, 7.30pm.

**Johann Strauss Orchestra & Dancers** in a traditional Viennese welcome to the new year. Jan 2, 3.15pm & 7.30pm.

**London Philharmonic.** Frank Welser-Möst conducts Schumann, Strauss, Suppé, Jan 24; Lloyd, Saint-Saëns, Stravinsky, Jan 27; 7.30pm.

**Royal Philharmonic Orchestra.** Paolo Olmi conducts Verdi's Requiem, with Brighton Festival Chorus, London Choral Society, Jan 25; Charles Mackerras conducts Janáček, Sullivan, Tchaikovsky, Brahms, Jan 28; 7.30pm.

**NDR Symphony Orchestra (Hamburg).** John Eliot Gardiner conducts Strauss, Weill, Rachmaninov. Jan 29, 7.30pm.

**London Philharmonic.** Stefan Sanderling conducts Glinka, Rachmaninov, Shostakovich. Feb 1, 7.30pm.

**Philharmonia Orchestra.** Giuseppe Sinopoli conducts Mozart, Mahler, Feb 3; Esa-Pekka Salonen conducts Beethoven, Bartók, Prokofiev, Feb 9; 7.30pm.

**Royal Philharmonic Orchestra.** Paavo Berglund conducts Ravel, Tchaikovsky, Sibelius, Feb 4; Strauss, Rachmaninov, Nielsen, Feb 8; 7.30pm.

**London Philharmonic.** Roger Norrington conducts concert performances of *HMS Pinafore*. Feb 6, 7, 7.30pm.

**Philharmonia Orchestra.** James Levine series: Beethoven, Feb 13; Mahler, Feb 16; Berlioz, Feb 19; 7.30pm.

**London Philharmonic.** Klaus Tennstedt conducts Beethoven, Brahms. Feb 14, 15, 7.30pm.

**BBC Symphony Orchestra & Symphony Chorus, Wooburn Singers.** Andrew Davis conducts Turnage, Tippett, Walton, Feb 17; Turnage, Vaughan Williams, Feb 23; 7.30pm.

**Royal Philharmonic Orchestra.** Gennadi Rozhdestvensky conducts Dvořák, Tchaikovsky, Feb 22; Haydn, Schubert/Liszt, Bartók, Feb 25; 7.30pm.

**Philharmonia Orchestra.** John Eliot Gardiner conducts Grainger, Elgar, Holst. Feb 24, 7.30pm.

**Gidon Kremer, violin, Martha Argerich, piano.** Beethoven. Feb 28, 7.30pm.

*QUEEN ELIZABETH HALL  
South Bank Centre, SE1 (071-928 8800).*

**London Bach Orchestra.** Nicholas Kraemer conducts Handel's *Messiah*. Dec 20, 7.45pm.

**Orchestra of the Age of Enlightenment.** Gustav Leonhardt conducts Bach, Corelli. Dec 21, 7.45pm.

**City of London Choir.** Hilary Davan Whetton conducts carols for choir & audience. Dec 23, 7.45pm.

**London Orpheus Choir & Orchestra.** James Gaddam conducts Handel's *Messiah*. Jan 2, 7.30pm.

**International Piano Series:** Michael Roll, Beethoven, Schubert, Jan 16; Lars Vogt, Haydn, Schumann, Liszt, Mussorgsky, Feb 13; Artur Pizarro, Mozart, Beethoven, Chopin, Brahms, Feb 27; 3pm.

**Lindsay String Quartet.** Haydn, Shostakovich, Beethoven. Jan 18, 7.45pm.

**The Sixteen Choir & Orchestra.** Harry Christophers conducts Purcell. Jan 20, 7.45pm.

**Peter Katin, piano.** Beethoven, Liszt, Schumann, Chopin. Jan 23, 3pm.

**1994 Mozart birthday concert.** Chilingirian String Quartet, Neil Black, oboe, Thea King, clarinet.

Chamber works. Jan 27, 7.45pm. **Chabrier Centenary.** Concert performance of Chabrier's comic opera *L'Etoile*, by Opera North. Feb 9, 7.45pm.

**Orchestra of the Age of Enlightenment.** Simon Rattle conducts Haydn, Beethoven, Feb 10; Mozart, Schubert, Feb 11; 7.45pm.

**Olga Borodina, mezzo-soprano, Lerissa Gergieva, piano.** Rachmaninov, Shostakovich, Falla. Feb 12, 7.45pm.

**James Bowman, counter-tenor, King's Consort.** Handel love songs. Feb 14, 7.45pm.

*ST JOHN'S SMITH SQUARE  
SW1 (071-222 2168).*

**BBC Lunchtime Concerts:** Colin Carr, cello, Jan 3; Nobuko Imai, viola, Jan 10; John Lill, piano, Jan 17; Joan Rodgers, soprano, Malcolm Martineau, piano, Jan 24; Guarneri Quartet, Jan 31; Ronald Brautigam, piano, Feb 7; Tasmin Little, violin, Piers Lane, piano, Feb 14; Robert Holl, baritone, Rudolph Jansen, piano, Feb 21; Joanna MacGregor, piano, Feb 28; 1pm.

**Rimma Sushanskaya, violin,** last pupil of David Oistrakh. Prokofiev, Debussy, Ravel, Bloch, Shostakovich, Tchaikovsky, Beethoven, Ysaÿe. Jan 13, 26, Feb 3, 7.30pm.

*WIGMORE HALL  
36 Wigmore St, W1 (071-935 2141).*

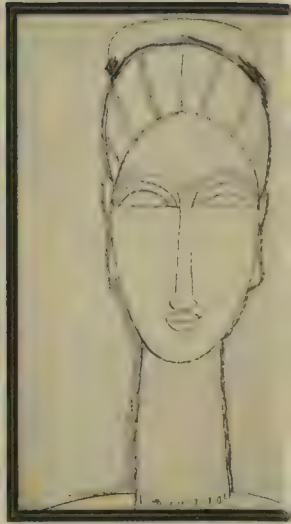
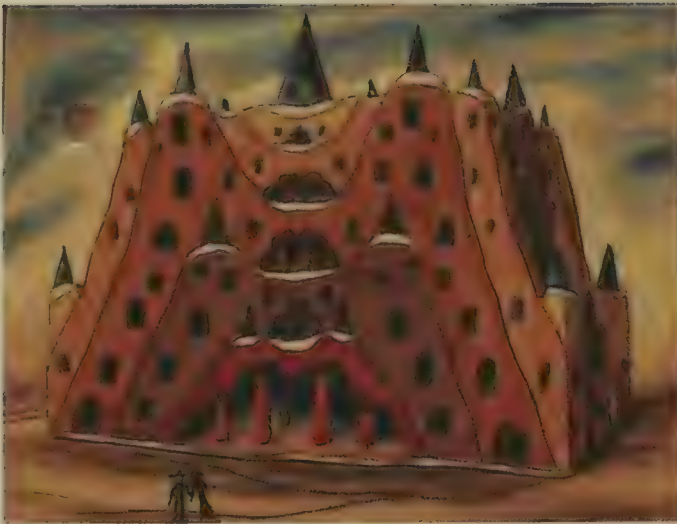
**Juliane Banse, soprano, Roman Trekel, baritone, Graham Johnson, piano.** Schubert. Jan 13, 7.30pm.

**International Piano Season:** Mikhail Rudy, Brahms, Debussy, Ravel, Jan 19; Imogen Cooper, Clara & Robert Schumann, Feb 5; Peter Jablonski, Scarlatti, Liszt, Debussy, Prokofiev, Feb 26; 7.30pm.

**The Haydn-Boccherini Festival.** Quatuor Mosaïques with soloists. Jan 20-22, 7.30pm; Jan 23, 11.30am.

**Margaret Price, soprano, Graham Johnson, piano.** Ruckert lieder by Schumann, Loewe, Mahler. Feb 4, 7.30pm.

**John Williams, guitar.** Feb 17, 19, 23, 7.30pm.



An early inhabitant of the capital at the Museum of London. Solar's architectural images at the Courtauld. Modigliani drawings at the Royal Academy.

## EXHIBITIONS

The new year brings London a prodigious wealth of art. Picasso's sculptures, paintings & ceramics are exhibited at the Tate; Fabergé treasures can be seen at the V & A; the National Gallery is showing landscapes by Claude from a variety of British collections; Holbein drawings from Windsor come to the National Portrait Gallery; & some recently-discovered drawings by Modigliani are to go on view at the Royal Academy.

### BARBICAN ART GALLERY

Barbican Centre, EC2 (071-638 4141).

**All Human Life: great photographs from the Hulton Deutsch Collection.** Five hundred images by Beaton, Brandt, Kertész & others from the 15 million in this vast library. Also a look at the new technology used to access, store & receive pictures today. Jan 13-Apr 24. Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun noon-6.45pm. £4.50, concessions, & everybody Mon-Fri after 5pm, £2.50.

Concourse gallery:

**London Group.** 80th-anniversary exhibition of works by Wyndham Lewis, Sickert, Bomberg, Pasmore, Moore & others. Until Jan 7. Daily Mon-Sat 10am-7.30pm, Sun noon-7.30pm. Closed Dec 24 & 25.

### BRITISH MUSEUM

Great Russell St, WC1 (071-636 1555).

**Hinduism.** A survey of the Hindu deities & their worship. Until Apr 10. £2, concessions £1, children free. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-27 & Jan 1.

### BUSINESS DESIGN CENTRE

Upper St, N1 (071-359 3355).

**Art 94.** London's contemporary art fair includes, for the first time, an exhibition of photographic work. Jan 19-23. Wed, Thurs 11am-8pm; Fri, Sat 11am-6pm; Sun 11am-4pm. £7.50, concessions £5.

### COURTAULD INSTITUTE

Somerset House, Strand, WC2 (071-873 2526).

**Alejandro Xul Solar (1887-1963): works on paper.** Visionary representations of architecture by leading South American avant-garde artist. Jan 5-Feb 27. Mon-Sat 10am-6pm, Sun 2-6pm. £3, concessions £1.50 (admits also to main galleries).

### DESIGN MUSEUM

Butlers Wharf, SE1 (071-407 6261).

**C.F.A. Voysey: home, heart & hearth.** Furniture, fittings & designs by this Arts & Crafts architect for items ranging from wallpapers to telephone boxes. Jan 24-Apr 24. Mon-Fri 9.30am-5.30pm; Sat, Sun 10.30am-5.30pm. £3.50, concessions £2.50.

### DULWICH PICTURE GALLERY

College Rd, SE21 (081-693 5254).

**Michael Kenny RA: studies after Poussin.** Recent drawings from the gallery's collection of Poussin paintings. Jan 18-Apr 3. Tues-Fri 10am-1pm & 2-5pm; Sat 11am-5pm; Sun 2-5pm. £2, OAPs £1, children free.

### HAYWARD GALLERY

South Bank Centre, SE1 (071-261 0127).

**Julian Opie.** Installations, sculptures & paintings recalling airport lounges, shopping malls & the open road. Until Feb 6.

**Roger Hilton.** Abstract paintings, gouaches & 48 drawings. Until Feb 6.

**Salvador Dali: the early years.** Paintings, drawings & photographs documenting the artist's path through a variety of styles to Surrealism. Mar 3-May 29.

Daily 10am-6pm, Tues, Wed until 8pm. £5, concessions £3.50. Closed Dec 24-26 & Jan 1.

### LONDON TRANSPORT MUSEUM

The Piazza, Covent Garden, WC2 (071-379 6344).

**By Underground to Kew.** Posters that, since 1908, have attracted visitors to Kew Gardens. Dec 15-July.

**Laughter Lines.** Cartoons satirising London & its transport from 1747 to the present, including works by Bateman, Fougasse, Jak & Posy Simmonds. Dec 15-July.

Daily 10am-6pm. £3.95, concessions £2.50. Closed Dec 24-26.

### MUSEUM OF LONDON

London Wall, EC2 (071-600 3699).

**The Peopling of London.** The capital's multicultural history in 15,000 years of settlement from overseas. Until May 15. Tues-Sat 10am-6pm, Sun noon-6pm. £3, concessions £1.50 (valid three months); free daily from 4.30pm. Closed Dec 24-26 & Jan 1.

### NATIONAL GALLERY

Trafalgar Sq, WC2 (071-839 3321).

Sainsbury Wing:

**Claude: the poetic landscape.**

The influences of mythology, literature & the Bible on the compositions of the 17th-century French painter Claude Lorrain. Jan 26-Apr 10. £3, concessions £1.50. Mon-Sat 10am-6pm, Sun 2-6pm.

### NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (071-306 0055).

**Thomas Eakins, 1844-1916.** Work by this renowned American portraitist. Until Jan 23. £3.50, concessions £2.50.

**The Portrait Now.** Major pieces by Freud, Hockney, Auerbach, Paik, Baselitz & others. Until Feb 6. £3.50, concessions £2.50.

**Holbein & the Court of Henry VIII.** Portrait drawings of Sir Thomas More, Cardinal Fisher, Jane Seymour & others. Jan 21-Apr 17. Mon-Sat 10am-6pm, Sun noon-6pm. Closed Dec 24-26 & Jan 1.

### PARK LANE HOTEL

Piccadilly, W1 (information 081-742 1611).

**World of Drawings & Watercolours.** From Old Master drawings & Pre-Raphaelite watercolours to contemporary drawings & paintings. Jan 26-30. Wed-Fri 11am-8pm; Sat, Sun 11am-7pm. £6, students £3.

### ROYAL ACADEMY OF ARTS

Piccadilly, W1 (071-439 7438).

**Drawings from the J. Paul Getty Museum.** Masterpieces by Mantegna, Leonardo, Raphael, Goya, Dürer, Rembrandt, Rubens & many others. Until Jan 23. £4, concessions £3, children £2.

**The Unknown Modigliani.** Some 250 drawings from the collection of Dr Paul Alexandre. Jan 14-Apr 4. £4.50, concessions £3.

Daily 10am-6pm. Closed Dec 24-26.

### SCIENCE MUSEUM

Exhibition Rd, SW7 (071-938 8080).

**Speak to Me.** Visitors can try a speech synthesiser, a "speaking hand" & other technological aids for those who need help with communication. Until Jan 30. Mon-Sat 10am-6pm, Sun 11am-6pm. £4, concessions £2.10. Closed Dec 25 & 26.

### LAKE GALLERY

Millbank, SW1 (071-887 8008).

**Ben Nicholson.** Centenary retrospective for the British abstractionist. Until Jan 9. £4, concessions £2.50.

**Picasso: sculptor & painter.** The relationship between the artist's sculpture & his paintings, from the early Cubism to the monumental pieces of the 1950s & 60s. See feature p44. Feb 16-May 8. £5, concessions £3.

**Turner's Vignettes.** Works by Turner that were used to illustrate Milton's *Paradise Lost* as well as books by Scott, Byron & other contemporary Romantic writers. Until Jan 23. Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Dec 24-26.

### VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (071-938 8349).

**Gates of Mystery: the art of holy Russia.** Medieval icons, liturgical vessels, carvings & textiles. Until Jan 3. £3.75, concessions £2.50 (includes admission to museum).

**Fabergé: imperial jeweller.** More than 350 treasures created for the royal families of Russia, Europe & Asia & other influential patrons. Jan 26-Apr 10. £4, concessions £2.75 (includes admission to museum). Advance booking on 071-497 9977.

**The Golden Age 1730-60.** Brass-inlaid furniture by 18th-century master cabinet-maker John Channon & his contemporaries. Feb 16-Apr 24. Mon noon-5.50pm, Tues-Sun 10am-5.50pm. Voluntary donation, suggested £3.50, concessions £1. Closed Dec 24-26 & Jan 1.



Holbein portraits at the NPG. Stephen Hendry defends his masters' snooker title.

## SPORT

France, current holder of rugby union's great Five Nations' championship, takes on Ireland at the start of two hectic months of rugby internationals. At Wembley, Stephen Hendry will be trying to stay ahead of the other 15 world-ranking snooker players to carry off the Benson & Hedges Masters' Tournament for the sixth successive year.

### ATHLETICS

**Pearl International Games: Great Britain v Russia.** Jan 29. Glasgow.

**McDonald's International Match: Great Britain v USA.** Feb 12. Glasgow.

**TSB International IAAF Meeting.** Feb 26. Birmingham.

### BADMINTON

**English National Championships.** Feb 11-13. Norwich.

### CRICKET

**West Indies v England:** First Test, Feb 19-21, 23, 24. Jamaica.

### EQUESTRIANISM

**Olympia International Show-jumping Championships.** Dec 16-20. Olympia, W14.

### HORSE RACING

**Boxing Day race meeting** including King George VI Chase. Dec 27. Kempton Park, nr Sunbury, Middx.

**Point-to-point season starts.** Jan 15. Various venues. Information from Jockey Club, 42 Portman Sq, W1 (071-486 4921).

### RUGBY UNION

**France v Ireland.** Jan 15. Paris.

**Wales v Scotland.** Jan 15. Cardiff.

**Scotland v England.** Feb 5. Murrayfield, Edinburgh.

**Ireland v Wales.** Feb 5. Dublin.

**England v Ireland.** Feb 19. Twickenham, Middx.

**Wales v France.** Feb 19. Cardiff.

### SNOOKER

**Benson & Hedges Masters'.** Feb 6-13. Wembley Conference Centre, Middx.

## OTHER EVENTS

The International Boat Show, eagerly awaited by cruisers, windsurfers & would-be round-the-world heroes, sails in to Earls Court. At the Dorchester Hotel another new antiques fair joins established favourites at Olympia & at Chelsea. Charlie Chaplin's bowler hat & cane are the highlights of a film & entertainment sale held at Christie's South Kensington.

**Chelsea Antiques Fair.** Prestigious event featuring furniture, textiles, jewellery & works of art. Mar 8-19. Mon-Fri 11am-8pm; Sat, Sun 11am-6pm. Chelsea Old Town Hall, Kings Rd, SW3. £5.

**Daily Telegraph Period Homes Show.** Ideas for renovation, restoration & gardening. Feb 17-20. Thurs-Sat 10am-6pm, Sun 10am-5pm. Olympia 2, W14. £7.50.

**The Dorchester Antiques Fair.** More than 50 dealers exhibiting paintings, furniture & objects. Jan 5-9. Wed noon-9pm; Thurs, Fri 11am-9pm; Sat 11am-7pm, Sun 11am-6pm. The Dorchester Hotel, Park Lane, W1. Wed £10, Thurs-Sun £8.

**Film & Entertainment Sale.** Items include Charlie Chaplin's bowler hat & cane. Dec 17, 10.30am & 2pm. Christie's South Kensington, 85 Old Brompton Rd, SW7 (071-581 7611).

**Fine Art & Antiques Fair.** Furniture, works of art, jewels, silver, clocks, glass & a loan exhibition of Jane Austen memorabilia. Feb 15-20. Tues-Fri 11am-8pm, Sat 11am-6pm, Sun 11am-5pm. Olympia National Hall, W14. £5.

**London International Boat Show.** The latest craft & gadgets with the emphasis on sailing in Scotland. Jan 6-16. Daily 10am-7pm, Thurs until 9.30pm, Jan 16 until 6pm. Earls Court, SW5, £7.50 (includes admission for two children), additional children and everybody Thurs after 4.30pm £4.95.

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A Hard Frost in the Streets of London

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Dante and Beatrice leave the Heaven of Venus and approach that of the Sun, detail from an Illumination of Dante's *Divine Comedy* by Giovanni di Paolo, painted about 1445 (reproduced in *Paradiso*, by John Pope-Hennessy, Thames & Hudson, £45). Right, an illustration from a Victorian seed packet. It was recommended that the radish should be sown before May or it would become hot and disagreeable. From *The Victorian Garden Album*, compiled by Elizabeth Drury & Philippa Lewis (Collins & Brown, £12.99).



## BOOK CHOICE

Short notes on some selected books for winter reading

### HARDBACK NON-FICTION

#### **The Downing Street Years**

by Margaret Thatcher  
HarperCollins, £25

The rapidity with which politicians produce their memoirs these days may not do much for their historical judgment but certainly improves their best-seller potential. The Thatcher era ended three years ago, and most of us who lived through her 11½ years in Downing Street still have vivid memories of the experience. Her own account, though disputed in some particulars by others who worked with her, is riveting: forthright, partial, egotistical and at times heroic.

#### **Gavin Maxwell: A Life**

by Douglas Botting  
HarperCollins, £22.50

Gavin Maxwell's fame rested on his book *Ring of Bright Water*, which told the story of his life with otters in the West Highlands, though the simple life it portrayed did not truly reflect the complexity of the man himself. The threads of his character included his aristocratic connections—he was grandson of the Duke of Northumberland—and the experience of life as poet, painter, racing-driver, shark-hunter and secret agent. The result was a not entirely lovable eccentricity but an undeniably powerful personality, here admirably recaptured.

#### **Florence**

by Christopher Hibbert  
Viking, £22.50

As well as a biography and social history of this most remarkable of cities, Christopher Hibbert aims to provide some practical information normally to be found only in guidebooks. The result is a vivid and very readable account, sometimes drawing on the words of the many distinguished visitors attracted to Florence over so many years—from Dante and John Evelyn to Horace Walpole and Henry James—but more often relying on the author's own brisk and lively commentary.

### HARDBACK FICTION

#### **Pemberley**

by Emma Tennant  
Hodder & Stoughton, £9.99

Writing a sequel to a classic novel as much loved as *Pride and Prejudice* is both courageous and foolhardy. It is undeniably exciting to be reunited with members of the Bennett family (except Mr Bennett, who has died), with Mr Darcy and Lady Catherine de Bourgh, and to meet some new characters Jane Austen might have been proud to have invented. Unhappily Elizabeth Darcy, née Bennett, fails to live up to the original creation. She has lost her spark and become almost dull. This may be deliberate—perhaps Emma Tennant wanted to make her grow more like her mother—but devotees of the original will not be pleased.

#### **Confusion**

by Elizabeth Jane Howard  
Macmillan, £14.99

The third volume of the chronicles of the Cazalet family takes the story from the spring of 1942 to the end of the war in Europe. Most of the family and their servants are living in Home Place, an old country house in Sussex, but the younger generation move to London, become air-raid wardens and try to come to terms with the hardships on the home front. Only towards the end of this volume do the men begin to return from the unpleasant business of war.

#### **Pleading Guilty**

by Scott Turow  
Viking, £15.99

Another legal thriller from the author of *Presumed Innocent*, but this time the story gets held up by the intricacies of the law. Perhaps it is the device of using tape recordings, or simply that the narrative at times becomes too exactly imitative of life inside the offices of a big American law firm, but *Pleading Guilty*, for all its undoubted style, lacks the tension of this author's earlier novels.

### PAPERBACK NON-FICTION

#### **Murdoch**

by William Shawcross  
Pan, £5.99

From a small evening newspaper in the Australian city of Adelaide Rupert Murdoch has built a vast, international media business, worth an estimated \$12,000 million, that has spread through Britain, the United States and Asia, and is now well on the way to developing a television system to encompass the world. It is a remarkable success story, which the author recounts with gusto, adding for the paperback edition an afterword following Murdoch's successful escape from the shackles imposed by his bank managers when the company was nearly submerged in debt.

#### **The View from No 11**

by Nigel Lawson  
Corgi, £9.99

Another perspective on the Thatcher years, subtitled "Memoirs of a Tory radical", by the Chancellor whose row with his leader became very public and led to his resignation in 1989. Taught at Oxford to "think clearly and identify nonsense", and also to write well, he has produced a powerful political memoir, full of clear thinking and very little nonsense. His analysis of Mrs Thatcher's decline contrasts sharply with her own account.

#### **Curriculum Vitae**

by Muriel Spark  
Penguin, £5.99

Readers of Muriel Spark's fiction may be disconcerted to find that her autobiography is not written in quite the same dazzling, dispassionate style. The novels intrigue because of their constant surprise, the sudden revelation. Something of their magic is echoed in the early life, the memories of Edinburgh through the eyes of an impulsive child, but in the adult life too much is left unexplained.

### PAPERBACK FICTION

#### **A Second Dalglish Trilogy**

by P. D. James  
Penguin, £9.90

The three taut detective stories in this collection are *A Mind for Murder* (in which the administrative officer of a clinic is found dead with a chisel through her heart), *A Time for Death* (in which two bodies are discovered in a church vestry), and *Devices and Desires* (in which a strangler is at large in the area surrounding a nuclear power station).

#### **A Place of Greater Safety**

by Hilary Mantel  
Penguin, £6.99

This is a big book in every way: a historical and factually accurate narrative of that part of the French Revolution that took place in Paris, a cast of thousands (mostly real people), and a total of well over 800 pages. It unfolds at times like a television documentary, and presents a convincing picture of a period that was both exhilarating and terrifying. But the impact comes more from the events than from the people, and in a novel that may be accounted a weakness.

#### **Driving Force**

by Dick Francis  
Pan, £4.99

Another racing thriller, set this time among the operators of a fleet of motor horse-boxes but quickly developing into a complex plot with enough twists to keep the pages turning until the inevitable surprise at the end.

#### **A Pelican Brief**

by John Grisham  
Arrow, £4.99

Two US Supreme Court justices are murdered and a young law student innocently compiles a brief that makes her a target of professional killers. As in *The Firm*, the author combines legal drama and skulduggery in high places to create a fast-paced and gripping thriller.

Nearly five months 'til the Savonlinna Ice Carving Championships and already we find Lorney Hoitman busy sharpening his skills. They tell us he has yet to win the title. Seems there are those who deem Lorney's work "a bit ahead of its time". Lorney's reply roughly translated: "Hey, it's not like the grand prize is a lifetime supply of Finlandia or anything".



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